

Art **OF THE TIMES**

The Magazine of the arts in SOUTH FLORIDA ♦ NEW YORK ♦ LOS ANGELES ♦ EUROPE

Vol. 20 ♦ Summer 2013

www.artofthetimes.com



Claude Monet (French, 1840–1926), "Women in the Garden" 1866, Oil on canvas, 100 3/8 x 80 11/16 in. Musée d'Orsay, Paris. The Metropolitan Museum, New York

IMPRESSIONISM, FASHION, & MODERNITY

A gorgeous exhibition at the Metropolitan Museum casts new light on the relationship between art and style.

by Sara Evans

The current fashion exhibit at the Met conjures the glory days of the late, great Diana Vreeland, who for years presided

over the museum's Costume Institute. Under her imperious leadership, the museum's costume exhibits were not only beautiful to look at, but also richly contextual and scholarly, affirming that clothes and accessories were and continue to be a key part of cultural history. This exhibition is the brainchild of experts at the Metropolitan Museum of Art, the Art Institute of Chicago, and the Musée d'Orsay and the Musée de l'Orangerie in Paris. The result is a stunning collection of paintings, costumes and accessories, displayed with the Met's consummate taste and skill.

Paris in the second half of the 19th century was a city revamped, with the most modern infrastructure of any city in Europe. New buildings, new streets, new sewers and watermains, and state-of-the-art lighting, all made Paris a mecca for art and music, literature, trade and commerce. Above all, Paris was asserting itself as the once and future center of fashion. "Paris" was synonymous with chic. And the "Parisienne" was an invention to be admired and copied.

For the artists working in Paris, art and fashion went hand-in-hand. None other than Impressionist Edouard Manet noted in 1881, "The latest fashion...is absolutely necessary for a painting. It's what matters most."

At the same time, designers such as the House of Worth and such newly-minted department stores as Bon Marché and the enormous Grands Magasins du Louvre and Grands Magasins de la Paix, were becoming arbiters of fashion. The relationship



Claude Monet (French, 1840–1926), "Camille" 1866 Oil on canvas, 90 15/16 x 59 1/2 in. Kunsthalle Bremen, Der Kunstverein in Bremen. The Metropolitan Museum of Art, New York



"Day Dress" French, 1865–67, Gray silk faille, The Metropolitan Museum of Art, New York, Gift of Mrs. Alfred Poor, 1958. "Shawl" Indian, ca. 1865, Multicolored wool The Metropolitan Museum of Art, New York Gift of Miss F. L. Schepp, 1955



"Day Dress" American, 1862–64, White cotton piqué with black soutache, The Metropolitan Museum of Art, New York, Gift of Chauncey Stillman, 1960.

between art and commerce was a close one; many department store owners bought and commissioned paintings for display in their emporiums. The days of the little dressmaker around the corner were waning, and ready-to-wear, or pret à porter fashion was becoming the order of the day. Fashion, like Impressionism, was an important aspect of modernity, emblematic of the qualities that set Paris apart from and ahead of other cities. Mass production and the advent of department stores were also important in the democratization of fashion that was taking place. Suddenly, the shop girl and the middle-class housewife had access to the latest in affordable fashion.

The Metropolitan's encyclopedic exploration of Impressionism, fashion and modernity includes no less than 80 major figure paintings by the best-known artists of the day. It is a treasure-trove of Manets, Monets, Tissots, Caillebots, Sargents, Renoirs and Morisots. Many of the paintings are icons from the Met's own collection and that the Chicago Art Institute and the Musée d'Orsay in Paris, who all collaborated on this landmark exhibition. Other artworks and articles of clothing and accessories come from an enormous array of museums and collectors around the world, as well as such private lenders as Vera Wang.

The exhibit covers the 20-year period in Paris from the 1860's to the 1880's. As each gallery unfolds into the next, we are treated to paintings and costumes, accessories, drawings and printed matter each making its perfect point. The white dress with black scrollwork, the advent of black as a fashion statement, the myriad forms of dress that women changed into and out of throughout the day, from



Édouard Manet (French, 1832–1883), "Repose" ca. 1871, Oil on canvas, 59 1/8 x 44 7/8 in. Museum of Art, Rhode Island School of Design, Providence, Bequest of Mrs. Edith Stuyvesant Vanderbilt Gerry. The Metropolitan Museum of Art, New York

morning dresses to ballgowns. The fabrics, both on view and in the paintings, are filled with rich color, combinations of fine cottons, silks and satins, taffetas and velvets. Both the costumes themselves and the ones in the paintings demonstrate the incredible variety of hue and shade, and the beautiful ways in which light plays off them.

The globalization of fashion is expressed in rich paisleys, soft cashmeres and fine cottons from India, fine silks from the Far East, furs from North America, and alpaca shawls from South America.

The exhibition explores the advent and explosion of fashion magazines and fashion prints, which traveled fast and had women all over the world drooling over "the latest Paris fashions." It underscores how printed matter influenced not only

the buyers of the day, but also the artists who were painting them.

Scattered throughout the exhibit are a king's ransom of accessories, hats and fans, shoes, slippers, shawls, furs and capes. The finest kid gloves, beautiful stockings and an amazing group of corsets all reinforce the importance of fashion in the Paris of the day. They invite one to look and look and look again. The exhibit points out that hats were a key fashion element, one that, despite the advent of department stores, remained the province of the milliner around the corner, where customization and uniqueness were key. Paintings by Degas and Manet demonstrate that a visit to the milliner was an important part of a lady's life.

Men's fashion is also explored, with top hats and fine umbrellas, silver-topped walking sticks and finely cut suits, gold watch chains and pinned cravats. One of the most stunning portraits in the exhibition is of Manet, painted by Henri Fantin-Latour. The handsome artist gazes out at us, wearing a blue tie, holding his stick, wearing fawn trousers and black coat and waistcoat, his top hat gleaming in the light.

The exhibit points out the importance of the new art of photography. Studios were opening not only in Paris but in every town and city in Europe and America. People posed for photos arrayed in their newest fashions, and had their images printed on visiting cards as well as in formal portraits for framing. As Mme. Varvara Rimsky-Korsakov observed, "One's appearance is the dominant passion of the French."

But for many viewers, the most exciting aspect of "Impressionism, Fashion, and Modernity" is the

juxtaposition of the actual costumes shown in and with the paintings. There is a literal thrill, for instance, in seeing a painting of Madame Bartholomé, standing at the entrance to a sunlit conservatory, wearing a morning dress with a white bodice dotted and striped in purple, with a layered, elaborately pleated purple skirt, next to the dress itself. Dating from 1881, the dress looks as though it had just come out of its box. This experience is repeated throughout the exhibition, making its point beautifully and over and over again.

"Impressionism, Fashion, and Modernity" is contemporary museumship at its very best. Don't miss it.

("Impressionism, Fashion, and Modernity" is at the Metropolitan Museum in New York until May 27. After that, it will travel to the Art Institute of Chicago and be on view from June 26-September 22. A beautiful catalog accompanies the exhibition.) ♦



"Summer Day Dress" Worn by Madame Bartholomé in the Painting *In the Conservatory*, French, 1880, White cotton printed with purple dots and stripes, Musée d'Orsay, Paris Gift of the Galerie Charles and André Bailly, 1991. The Metropolitan Museum of Art, New York



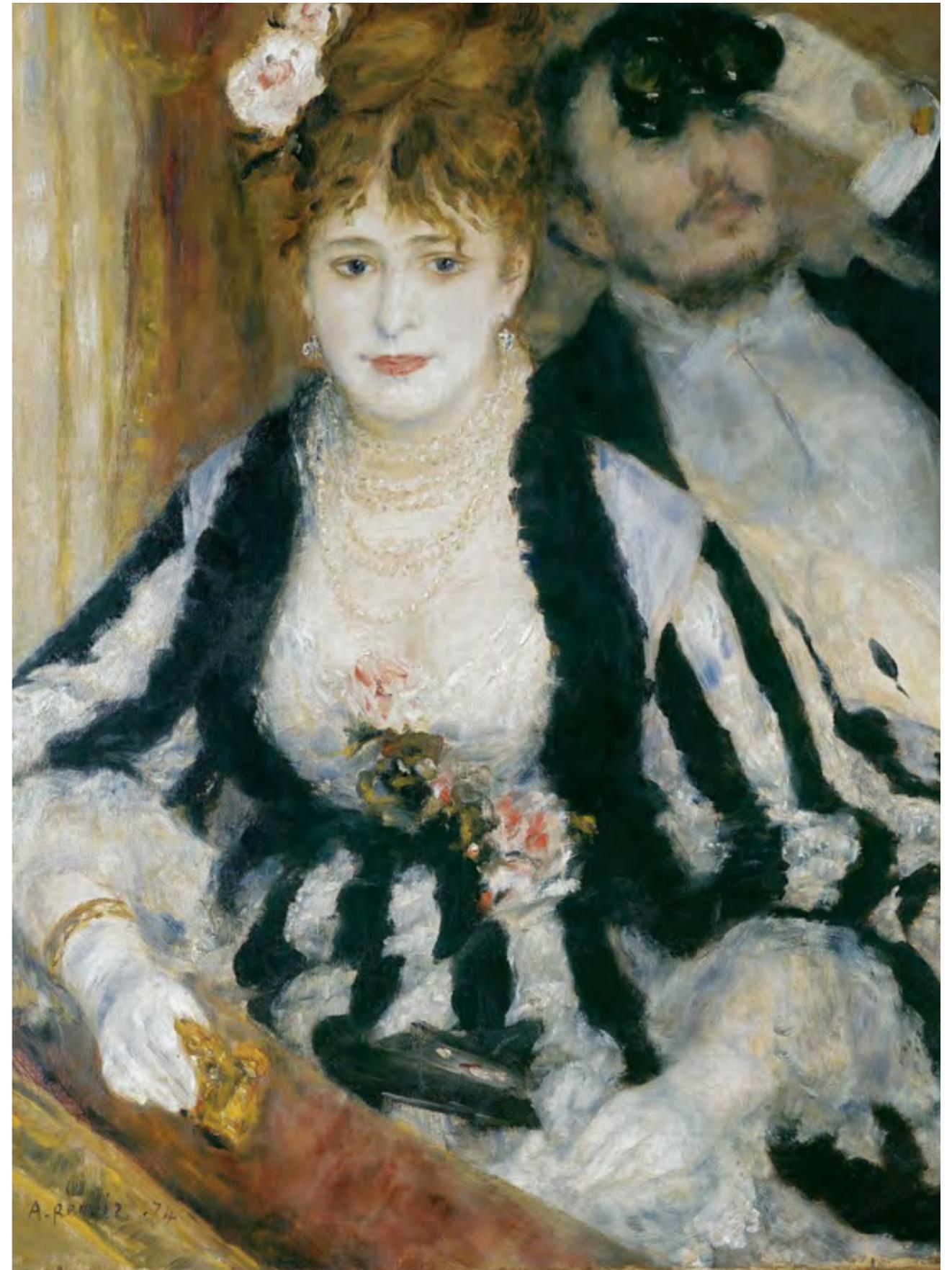
"Henri Fantin-Latour" (French, 1836–1904) Édouard Manet, 1867, Oil on canvas, 46 5/16 x 35 7/16 in. The Art Institute of Chicago Stickney Fund. The Metropolitan Museum of Art, New York



Mary Cassatt (American, 1844–1926) "In the Loge" 1878, Oil on canvas, 32 x 26 in. Museum of Fine Arts, Boston, The Hayden Collection, Charles Henry Hayden Fund, The Metropolitan Museum of Art, New York



James Tissot (French, 1836–1902) "The Shop Girl" from the series *Women of Paris*, 1883–85, Oil on canvas 57 1/2 x 40 in. Art Gallery of Ontario, Toronto. Gift from Corporations' Subscription Fund, 1968. The Metropolitan Museum of Art, New York



Auguste Renoir (French, 1841–1919), "The Loge" 1874, Oil on canvas, 31 1/2 x 25 in. The Samuel Courtauld Trust, The Courtauld Gallery, London. The Metropolitan Museum of Art, New York

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Published by Diamond A & M Inc.

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"Dreamer" 2009, Bronze multiple patinas
3.5'x12"x12"



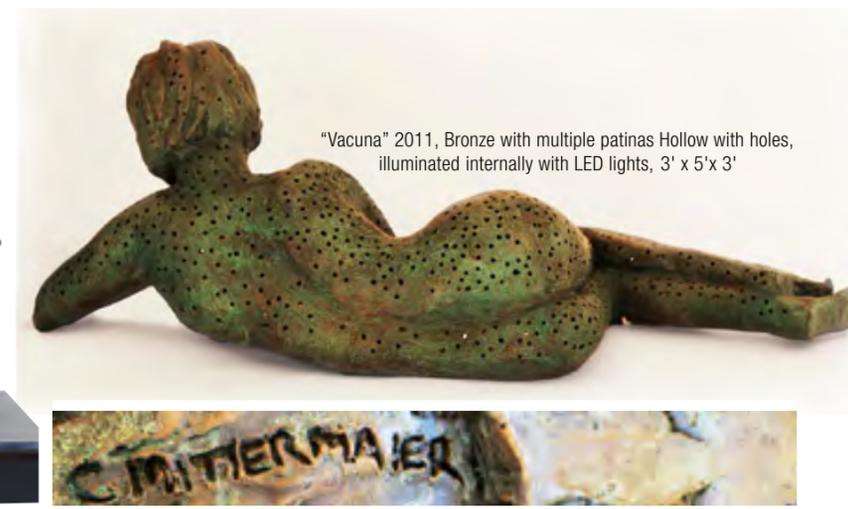
"Unbridled with Colors" 2010
Bronze with paint, 12" x 8" x 24"



"Hands" 2009, Inspired by a trip to Santa Fe, New Mexico where a congregation was restoring an adobe church by rubbing straw all over it with their hands. I was struck by the fact the church members had literally touched the entire building.
Dimensions 16" x 5" x 9"
Bronze with multiple patinas



"Unbridled", Bronze multiple patinas 3' x 8" x 2'



"Vacuna" 2011, Bronze with multiple patinas Hollow with holes, illuminated internally with LED lights, 3' x 5' x 3'



Photography by Durga Garcia

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SHADOWS OF MOMMA

Photographer Carlos L. Esguerra illuminates the “unseen” at Manhattan’s iconic museum

by Tina Seligman

Navigating the hallways and stairwells of New York’s Museum of Modern Art to view the next gallery of exhibited artwork, most visitors, including myself, swiftly move through without ever noticing the transitory beauty of lights, shadows, shapes, reflections, and colors that dance along the architectural elements. Photographer, Carlos L. Esguerra transforms those practically unseen moments into *Shadows of MoMA*, a Zen-like series of abstracted images that create substance from the intangible.

While many visitors snap images of the displayed works, Esguerra is drawn to what seem like empty areas. “It is not uncommon to see the guards looking suspiciously at my camera baffled by what I was trying to photograph, because I was ignoring the actual art work itself.” Whether projected from sculptures, mobiles, a passer-by, sun streaming through a window, or from artificial track lights, Esguerra is unaware of the source. Completely focused on the visual effect of the shadows and lines of light as they appear in his viewfinder, his process then continues in the computer. Although he does not create composites, many of his images use reflection to create the illusion of it. Within one single image, Esguerra

masterfully adjusts digital variables such as exposure, contrast, hue, and value to heighten and delineate the shapes. In this series, his colors often glow with neon intensity. The effect can be surreal and disorienting as the image oscillates between pure non-objective color fields, and physical space.



Leuven M Museum-9826, Leuven, Belgium, © Carlos Esguerra



Shadows of Christie's-0328, NYC, © Carlos Esguerra



Shadows of MoMA-59553, NYC, © Carlos Esguerra

Frequently ambiguous, the shadows and reflections could be on walls, floor, ceiling, glass, or a combination. Various groupings emerge, including a subseries of multiple colorful shadows created by people interacting with light installations by Danish-Icelandic artist Olafur Eliasson. This is one of the rare instances when Esguerra includes the human form, which here becomes another shape in movement, rather than a portrait. Printed on 11 by 17-inch archival fine art paper in editions of 50, the images will also be available in his upcoming book about this series. Extending this concept to other art-related institutions, Esguerra has been photographing *Shadows of Christies*, *Shadows of The Metropolitan Museum*, and of several European museums, including Belgium’s Leuven M Museum.

Esguerra’s background as a programmer analyst for IBM Corporation, and then as founder and president of CLÉ Systèmes made the transition between film and digital photography easier for him than for many photographers. Retired from business, he currently devotes his life full time to his passion for photography. His ever-growing travel wish list for future projects includes Iceland, Bilbao, Budapest, Cambodia, Nepal, Tibet, and India, in

search of the distinctive colors and light of each location, such as Mykonos and Santorini with their whitewashed buildings against a Mediterranean blue sky. And to revisit the landscape and architecture of China, which has transformed since his three weeks there in 2001. Exhibited both nationally and internationally, Esguerra’s work is continuously on the move, including exhibitions in the United States, Canada, France, Germany, and Sweden. Sponsored by Sociale Verzekeringsbank (SVB) and the Philippine Embassy in The Hague, Netherlands, Esguerra’s solo exhibit “Contemplative Landscape” will be on view this summer in Amstelveen, Holland from June 6 through July 26. From August through September, Esguerra’s tribute to the two Spanish “Modernista” architects, Antonio Gaudi and Santiago Calatrava, will be exhibited in Manila, Philippines. In addition to receiving numerous international photography awards, his work has also been published in many periodicals including *Photo Life Magazine*, Toronto, Canada; *Interior Design Magazine*, NYC; *Hasselblad Forum Magazine*; and *Popular Photography & Imaging*. Regardless of subject, Carlos Esguerra elegantly illuminates the elusive. Carlos Esguerra’s



Shadows of MoMA-91021, at light installations of Danish-Icelandic artist Olafur Eliasson, NYC, © Carlos Esguerra



Shadows of MoMA-3450, NYC, © Carlos Esguerra

distinctive eye for clean lines, shapes, and light inspired by Zen Buddhist principles, and his

"painterly" approach to photography are echoed in his ongoing landscape and architectural

photographs, which take him throughout Europe, Asia, Canada, the United States, and back to his place of birth, the Philippines. Currently living in New York, his passion for exploring other cultures, climates, and vistas has led to series ranging from traditional landscapes of the Canadian Rockies, California's Death Valley dunes, and the Netherlands, to more abstract and surreal images of those and other rural 'scapes, many of which can be seen in his recently published book, *God Made*. Pushing the panoramic proportions, occasionally he elongates the image by cropping out excess sky or foreground. He is now working on a related book, *Man Made*, with photography of both ancient and contemporary architecture. In his visual essays, Esguerra brings out the striking shapes that distinguish nature from architecture, while simultaneously revealing how natural shapes have influenced these structures. The shadows series and other abstractions created from windowpane refractions, distortions, and light play exist in between as conversations among nature, light, time, movement, and man-made forms. ♦

Visit www.carlosesguerra.com for more information.



Shadows of MoMA-0188, NYC, © Carlos Esguerra

EDWARDIAN OPULENCE: BRITISH ART AT THE DAWN OF THE 20TH CENTURY

A lush exhibition at the Yale Center for British Art explores a critical period in Britain's past.

by Sara Evans

If you, like me, are having severe withdrawal symptoms following the end of Season Three of *Downton Abbey*, the beautiful Yale Center for British Art in

New Haven, Connecticut, has the perfect antidote. The Center has seemingly endless resources, with both the largest collection of British art from all periods outside Great Britain and a major reference library. The collection was the gift of Paul Mellon, son of the industrial magnate, Andrew Mellon. He was a passionate Anglophile, who spent extended periods of time in England as a child. He bought his first British painting, a George Stubbs, in 1936, and never looked back. He devoted his entire life after graduating from Yale to the study and collecting of British art. In 1966, he donated this impressive collection of paintings, rare books, manuscripts, drawings and prints to his alma mater, along with funds for a building in which to house it, and an enormous endowment that supports not only the YCBA but also two residential colleges and numerous lectureships, fellowships, professorships and scholarships at Yale and in England. It was, and remains, one of the most generous endowments in academic history. The Center is a vital source of scholarship for British art.

The building itself was designed by the great American architect, Louis Kahn, and completed in 1974. His last creation, it stands across the street from the newly refurbished Yale University Art Gallery, the first building he ever designed.

The Edwardian era in Britain was a Golden Age,

a glorious time of long, sunny summers, great leaps in technology and industry, economic and global expansion and an explosion of creativity in the arts. Immense fortunes were made from Britain's



Charles Ginner, *The Café Royal*, 1911, oil on canvas, Tate, London, Presented by Edward Le Bas, 1939



Laura Knight, *Flying the Kite*, 1910, oil on canvas, Iziko Museums, South African National Gallery, Cape Town

colonies. Literature, music, painting and architecture, all literally took off, in a way that was new and distinct, making a point of separating itself from the tight strictures of the Victorian era. It was a time of exuberant recklessness.

The Edwardian era, roughly 1901, when King Edward ascended the throne after his mother's seemingly interminable reign, to the outbreak of the Great War in 1914, was a short one. It was a time of huge social and political upheavals. Socialism was all the rage, labor was organizing and becoming a powerful and vocal force and women's suffrage was an important issue. People traveled, they bought and drove cars, and the occasional flying machine crossed the skies.

Gold and diamonds poured into the home country, large country estates were built or rescued, and cities all over Great Britain built impressive public buildings. It was a self-conscious era, when people were aware that they were living in a special time, one that carried within it the seeds of its own destruction. The Edwardian era was a ticking time bomb, too good to last. It was a time of enormous and rapid changes, changes that were too big to absorb in such a short period of time. Overwhelmed

by so many changes, there evolved a longing for the beautiful British countryside and for the romanticized simplicity of rural life.

This love of the countryside is one of the dominant themes of the exhibition, and was a leitmotif of Edwardian art. It was during this time that the very notion of the English country house was born, a real estate gambit that became a way of life for upper and upper-middle-class Brits.

The Boldoni "Portrait of a Lady: Mrs. Lionel Phillips" says it all. She exemplified the brash newcomer, the outsider, a South African married to an enormously wealthy English owner of South African goldmines, who happened to be Jewish. She is bold and flashy, bejeweled and full of herself. She and Mr. Phillips were the new elite, throwing genteel Britain on its tail.

The exhibit explores all the aspects of Edwardian England, the rich spoils and demands of being the Empire upon which the sun never set. The

John Singer Sargent, *Sir Frank Swettenham*, 1904, oil on canvas, National Portrait Gallery, London, Bequeathed by Sir Frank Swettenham, 1971



Lionel Nathan De Rothschild, *Lady Helen Vincent, Seated, at Esher Place, ca. 1910*, autochrome, Reproduced with the permission of The Rothschild Archive



Charles Wellington Furse, Diana of the Uplands, 1903-04, oil on canvas, Tate, London, Purchased 1906

first section, "Imperial Splendor," is filled with paintings and jewels, photos and costumes, that demonstrate the reach of tiny Britain's colonies, dominions and spheres of influence, demonstrating the reach of Empire and the conspicuous consumption that its vast wealth engendered.

"Grand Designs" explores the growth of the Arts and Crafts movement, and the many ways in which design improved and impacted the daily lives, not only of the rich but of the other classes throughout Britain.

The section called "The Great World" explores the explosion of travel and communications, through photography, newspapers, magazines and radio. It takes note of the importance of the social calendar, the increasing ease of travel and the influx of foreigners, who were literally infiltrating all levels of British society. In 1900, there were no fewer than fifty American women (wealthy, of course) married to British peers.

"Town" demonstrates the primacy of cities, where workers poured in, and flats and tenements were built, along with grand townhouses. London was the economic center of the universe, the center of global trade and with commodities pouring in from around the globe.

But it is in the section called "Country" that Edwardian art shows its finest flowering. Children flying kites, playing on beaches, family picnics and women in their gardens, Diana with her whippet, these are the almost chocolate box paintings that are so emblematic of the era. They are lovely, a fleeting image of a fleeting age.

Two sections of the extensive exhibition, "Problem Pictures" and "Landscape and Memory" show that all was not perfect in Edwardian Britain. "Problem Pictures" are contemporary in nature, exploring scenes of modern life that are ambiguous and complicated, hard to read and hard to interpret.

"Landscape and Memory" explore the nostalgia for itself that was embedded in the era. These landscapes are somber and filled with portents. They express the Edwardian love of the countryside, and the expansion of plein-air painting, and how painting became a pursuit not just of artists but also of ordinary people who went on painting holidays.

The final section of "Edwardian Opulence" shows how it all crashed and burned. The Great War was the beginning of the end; the end of Empire, of British dominance of all spheres, of the excesses and successes of this charmed decade, the most finite of eras. Edwardian Britain was simply too good to last.

William Orpen, A Bloomsbury Family, 1907, oil on canvas, Scottish National Gallery of Modern Art, Edinburgh, Presented by the Scottish Modern Arts Association 1964



Two Fern spray brooches, Cartier Paris, 1903, platinum, round old-cut diamonds, millegrain setting, V. Wulveryck, Cartier Collection © Cartier

(Edwardian Opulence is on view at the Yale Center for British Art (britishart.yale.edu) until June 2. A beautiful and comprehensive book is available from the Yale University Press.) ♦



Unknown maker, probably English, Mrs. James De Rothschild's Ostrich Feather Fan, 1912-13, ostrich feathers, blond tortoiseshell, silver, diamonds, Waddesdon, The Rothschild Collection (Rothschild Family Trust)

Duncan James Corrow Grant, James Strachey, 1910, oil on canvas, Tate, London, Purchased 1947



Giovanni Boldini, Portrait of a Lady (Mrs. Lionel Phillips), 1903, oil on canvas, Dublin City Gallery, The Hugh Lane



JOHN SINGER SARGENT'S WATERCOLORS

A lovely exhibition at the Brooklyn Museum highlights both mastery and medium.

by Anna Hill

The Brooklyn Museum is celebrating spring with a dazzling display of the watercolors of John Singer Sargent, (1856-1914). Comprising the combined holdings of this museum and the Museum of Fine Arts in Boston, this treasure trove has no less than 93 watercolors and nine oils on view. Most of these paintings have not been seen by the public for decades.

The exhibition will travel to Boston after Brooklyn. Sargent regarded his watercolors as a single—and singular—work, and wanted them sold as a unified group. When they were displayed in a



John Singer Sargent (American, 1856–1925). "Pomegranates," 1908. Opaque and translucent watercolor with graphite underdrawing, 21 1/2 x 14 3/8 in. (54.6 x 36.5 cm). Brooklyn Museum, Purchased by Special Subscription,

landmark exhibition and sold by the late, lamented Knoedler and Co. gallery in Manhattan in 1909, the Brooklyn Museum wisely snared 83 of them for a mere \$20,000, or about \$500,000 in today's dollars. The money for most of the purchase was raised by special subscription and was a popular cause among wealthy Brooklynites. (Do the math: that's \$240 and change apiece. Even by 1909 measures, it was one of the great art bargains of all time.) Three years later, the Boston Museum of Fine Art bought a group of 45 of Sargent's watercolors for about \$10,800.

As a medium, watercolor is often regarded as a lesser or inferior medium to oil painting. In reality, watercolor is its own medium, and actually much more difficult. With oils, one can tweak, re-work and modify endlessly, covering up, changing and improving to one's heart's content. Once watercolor is on the page, that's pretty much it. There is little room or chance for modification. It takes huge mastery to get it right. For Sargent, watercolor was liberating, a way of artistically traveling light. While he had always made watercolors, after 1900, they became his dominant medium.

Sargent was arguably the most successful portrait painter of his era, an era of great wealth and the formation of significant fortunes. As a painter, he was in great demand, both in Europe and America. For decades, he traveled from London to Boston, New York to Paris, painting the men and women, children and dogs of the Gilded Age. And he was good at it, very, very good at it. There was the scandalous Mme. X from New Orleans, whose provocative cleavage caused such a stir in both America and Europe that she demanded a do-over, in a high-necked beige gown, which hangs in the Gibbs Museum in Charleston. There were the charming yet enigmatic daughters of Bostonian Edward Darley Boit. Sargent painted such luminaries as Ellen Terry as Lady Macbeth, Henry James and Robert Louis Stevenson. He painted



countless British and Italian aristocrats, and a raft of newly minted American millionaires and Boston Brahmins. But portraiture, especially the lucrative kind that Sargent was master of, is essentially a form of flattery. (There are no ugly Sargent portraits.) And by the turn of the century, he was pretty burned out.

He had made his fortune—and watercolor was



John Singer Sargent (American, 1856–1925). "The Cashmere Shawl" circa 1911. Translucent watercolor and touches of opaque watercolor and wax resist with graphite underdrawing, 19 15/16 x 14 in. (50.7 x 35.5 cm). Museum of Fine Arts, Boston, The Hayden Collection—Charles Henry Hayden Fund



John Singer Sargent (American, 1856–1925). Bedouins, circa 1905–6. Opaque and translucent watercolor, 18 x 12 in. (45.7 x 30.5 cm). Brooklyn Museum, Purchased by Special Subscription.

his passport, his ticket out. A compulsive traveler, watercolor enabled the artist to travel far and wide—and to travel light. For the first time in a long and illustrious career, John Singer Sargent was finally painting for himself, painting what he wanted to paint, where he wanted to paint it.

Spain and Morocco, Italy, the Alps, the Holy Land, Venice, Florence, Genoa, Spain and Majorca, all awaited his artist's eye and brilliant brush.

He painted beggars and Bedouins, goatherds, gondoliers, tramps and fishermen. He painted Arabs and Italians. He painted himself painting, lovely ladies and good friends. He painted mountains and quarries, staircases, bridges, laundry, fountains and gardens, brooks and seas. He painted magnolias, gourds and pomegranates. No aspect of nature or of human work escaped his painterly hand and eye.

A lot of the watercolor work is loose and impressionistic, surprisingly modern and leaning towards abstraction. They are a clear change from the formalistic demands of oil portraiture. There is a lightness of brushwork and color, reflecting the artist's reclaimed freedom from oils.

The exhibit does a terrific job of exploring the multimedia techniques that Sargent used in many of his watercolors. While most are simply watercolor laid on paper, many are much more complex. He often used photography as a preliminary way of exploring his subjects. He tilted umbrellas to get the light just right. He often sketched with graphite, used a variety of textured papers, and most unusually, used clear wax in his watercolors, which adds depth and dimension while also serving as a barrier for the running together of colors.

Watercolor was Sargent's rich reward for a



John Singer Sargent (American, 1856–1925). "Corfu: Lights and Shadows," 1909. Translucent and opaque watercolor with graphite underdrawing, 15 7/8 x 20 7/8 in. (40.3 x 53 cm). Museum of Fine Arts, Boston, The Hayden Collection—Charles Henry Hayden Fund



John Singer Sargent (American, 1856–1925). Villa di Marlia, Lucca: A Fountain, 1910. Translucent watercolor and touches of opaque watercolor and wax resist with graphite underdrawing, 15 7/8 x 20 7/8 in. (40.4 x 53.1 cm). Museum of Fine Arts, Boston, The Hayden Collection—Charles Henry Hayden Fund

lifetime of oil portraits. The current exhibit demonstrates that this was a happy and productive time in the artist's life, a time when roaming was his pleasure and watercolor his medium. In their endless explorations and travels, these paintings reflect the joys of a life well lived.

(The exhibition is on view at the Brooklyn Museum from April 5 to July 28, and at the Museum of Fine Arts in Boston from October 13 to January 20, 2014. A beautiful book accompanies the exhibit.) ♦

IN THE MOMENT: JAPANESE ART FROM THE LARRY ELLISON COLLECTION

In the Moment

JAPANESE ART FROM THE LARRY ELLISON COLLECTION



This summer, as the America's Cup Challenger Series takes to San Francisco Bay, the Asian Art Museum will feature an exhibition of Japanese art from the rarely seen collection of Larry Ellison, Oracle CEO and owner of ORACLE TEAM USA, defender of the 2013 America's Cup.

In the Moment: Japanese Art from the Larry Ellison Collection will introduce more than 60 exceptional artworks spanning 1,100 years. The exhibition explores the dynamic nature of art selection and display in traditional Japanese settings, where artworks are often temporarily presented in response to a special occasion or to reflect the change of seasons. Included in the exhibition are significant works by noted artists of the Momoyama (1573–1615) and Edo (1615–1868) periods along with other important examples of religious art, lacquer, and metalwork. Highlights include a 13th–14th century wooden sculpture of Shotoku Taishi; a 16th-century bronze goose-form incense burner; six-panel folding screens dating to the 17th century by Kano Sansetsu; and 18th century paintings by acclaimed masters Maruyama Okyo and Ito Jakuchu.

"This exhibition offers a rare glimpse of an extraordinary collection," said Jay Xu, director of the Asian Art Museum. "We aim to present it in a fresh and original way that explores traditional Japanese principles governing the relationship of art to our surroundings and social relationships."

The exhibition is organized by the Asian Art Museum in collaboration with Lawrence J. Ellison and curated by Dr. Laura Allen, the museum's curator of Japanese art, and Melissa Rinne, associate curator of Japanese art, in consultation with Dr. Emily Sano, art consultant to the Larry Ellison Collection of Japanese Art. Presentation at the Asian Art Museum is made possible with the generous support of Union Bank.

The exhibition is on view June 28, 2013 through September 22, 2013. The Asian Art Museum will serve as the only venue for the exhibition.

The Ellison collection includes a visual feast of



"Maize and coxcomb" Edo period (1615–1868), 18th century, Pair of six-panel folding screens; ink, colors, and gold on paper H. 69 x W. 145 in. (each)



Standing Shōtoku Taishi at age two (NAMUBUTSU Taishi) Kamakura period (1185–1333), late 13th–14th century Colors and lacquer on wood with crystal inlay H. 27 1/2 x W. 9 x D. 10 in.

some twenty-five works that present the entire range of production of religious art in Japan, from the ninth through the nineteenth century, in a full variety of forms, including Buddha figures; enlightened bodhisattva, strongman- and warrior-type protectors of Buddhist law; Shinto gods; and



Japanese-style Garden at the Ellison residence

divinities in the form of beautiful women, children, and animals. These sculptures represent significant stylistic developments that occurred in Japan over the course of eleven centuries, as well as iconographic diversity, and expressions of religious awareness, joy, and deep, sublime trust. The six pieces selected for this exhibition give but a taste of the richness manifested in the Japanese sculptural tradition.

Buddhist icons were introduced to Japan from Korea in the sixth century with sculpted images



"Waves and rocks" Attrib. to Hasegawa Tohōgaku (died 1623) Momoyama period (1573–1615) or early Edo period (1615–1868), 17th century. Pair of six-panel folding screens; ink, light colors, and gold on paper H. 70 x W. 151 1/2 in. (each)



"Auspicious pines, bamboo, plum, cranes and turtles," By Kano Sansetsu (1590–1651) Edo period (1615–1868) Pair of six-panel folding screens; ink, colors, and gold on paper, H. 67 1/4 x W. 150 in. (each) Signed: Kano Nuidonosuke hitsu, Artist's seal: Sansetsu

produced in an archaic style that originated in China in the fifth century. The growing acceptance of Buddhism at the upper echelons of Japanese society was signaled by a decree from Emperor Tenmu (r. 676–682) stating, "In every house a Buddhist shrine should be provided, and an image of Buddha with Buddhist scriptures placed there. Worship was to be paid and offerings of food made at these shrines." From the seventh century onward temple



"Buda" Seated Male ShinTō Deity, Heian period (794–1185), 9th–10th century, Wood, H. 37 x W. 20 1/2 x D. 16 1/2 in.



"Tiger" By Maruyama Ōkyo (1733–1795) Edo period (1615–1868), 1779



Seated Kokūzō Bosatsu (Akashagarbha Bodhisattva) Edo period (1615–1868) Sandalwood, H. 71/2 x W. 61/2 x D. 6 in.

workshops created hundreds of bronze and wood images to keep pace with the growing demand for religious sculpture. ♦



AMERICA'S CUP 2013

July 4 - September 1, 2013 - Challenger Selection Series: Louis Vuitton Cup (ACCS) The Louis Vuitton Cup, the America's Cup Challenger Series, is used as the selection series to determine who will race the Defender in the America's Cup Finals. Scheduled for July 4 - September 1, 2013 on the San Francisco Bay, the Louis Vuitton Cup will see challengers from around the globe battle each other in a knockout series for the opportunity to compete for the America's Cup. Significantly, 2013 marks the 30th anniversary of the first Louis Vuitton Cup, which took place in Newport, Rhode



Island in 1983. It was an auspicious debut, as the winner of the first Louis Vuitton Cup, Australia II, went on to become the first challenger in the 132-year history of the America's Cup to beat the defender and take the Cup from the United States. From that beginning, it's clear that the Louis Vuitton Cup serves dual purposes - first to determine who will advance to the America's Cup Finals, but also to prepare the Challenger to race on level terms with the Defender. Prior to the first Louis Vuitton Cup in 1983, no challenger had ever found success in unseating the US-based defender. But following that first win by Australia II, the winner of the Louis Vuitton Cup has gone on to claim the America's Cup four out of seven times.

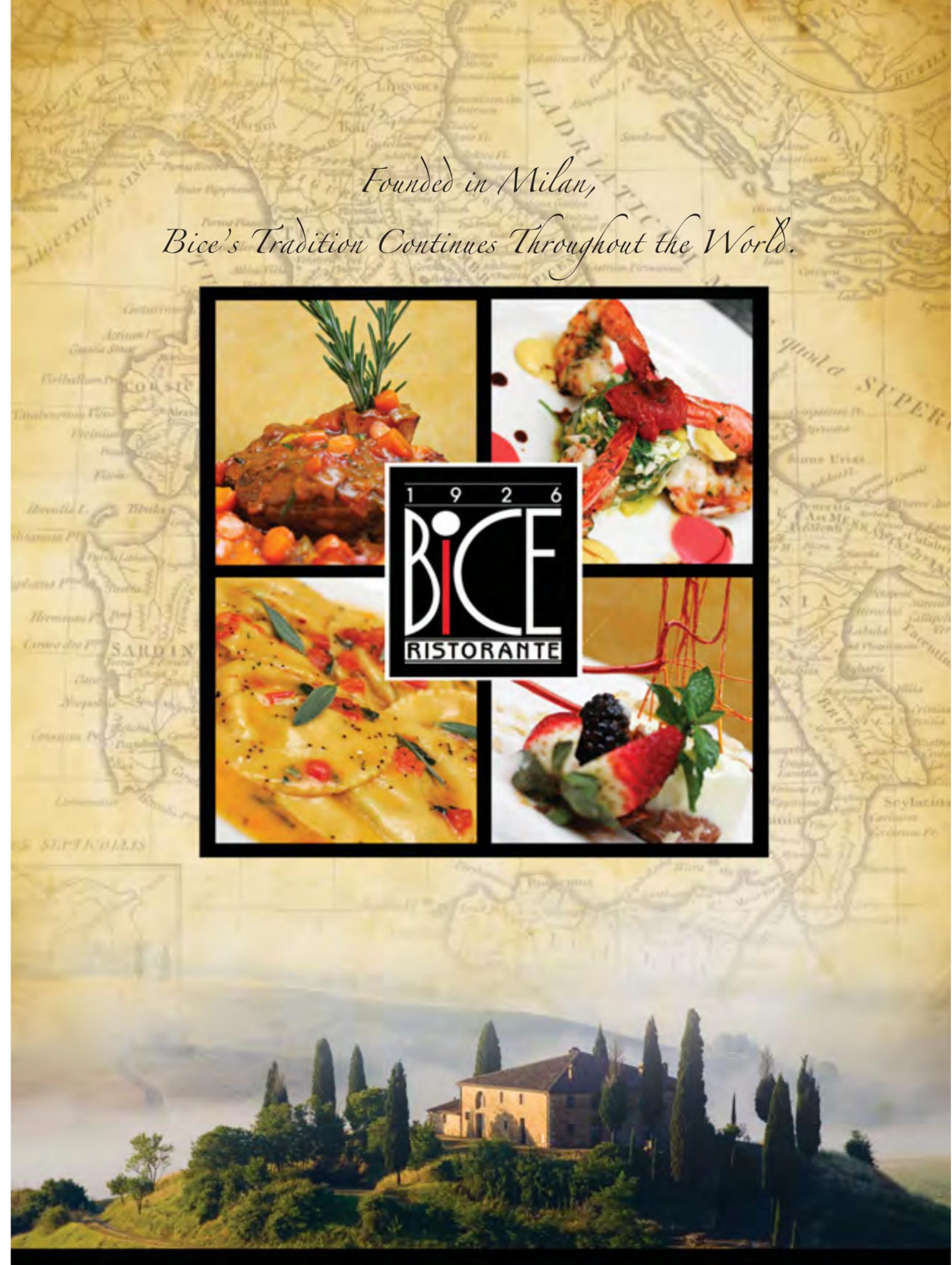


Sep 07 - 22, 2013 - America's Cup Match - The 34th Defense The 34th America's Cup brings the competition for the oldest trophy in international sport back to the United States for the first time in 18 years. And it does so in style, with exciting new boats, a new format for the racing, and television and web coverage that takes the viewer into the racing as never before. There are two new classes of boats; both will be more powerful, more demanding of the crews and faster than anything seen at the America's Cup to date. The AC45 catamarans will be raced in the America's Cup World Series regattas. They have been designed to give new teams an opportunity to learn wing-sailed multihulls as they design and build their own AC72 - the revolutionary catamarans that will be raced in



the Louis Vuitton Cup and America's Cup in 2013. "We believe this new format and new boat will put the America's Cup back at the pinnacle of our sport," said ORACLE TEAM USA CEO Russell Coutts, in announcing the changes in September 2010. "They will give equal opportunity to competitors and long-term economic stability to all teams and all commercial partners. We promised fairness and innovation and this is what we've delivered." Bringing the racing to the people is a new priority. In addition to near-shore race courses for those on site, television coverage is set to be revolutionized for those further afield. Through new graphics technology, enhanced on board footage, over a dozen on board microphones as well as informed and exciting commentary, watching the story of the 34th America's Cup unfold on TV might just be better than being there to see it in person. Similarly, the online offering will take advantage of the very latest the web has to offer to develop the characters behind the teams and bring the story alive, anytime, anywhere. In 2013, the race for the America's Cup will reach its zenith in San Francisco, the host city of the 34th America's Cup. The spectacular natural amphitheater of San Francisco Bay will be the site of this amazing event. ♦

*Founded in Milan,
Bice's Tradition Continues Throughout the World.*

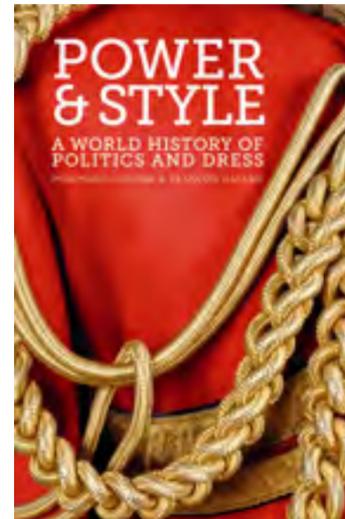


GREAT READS

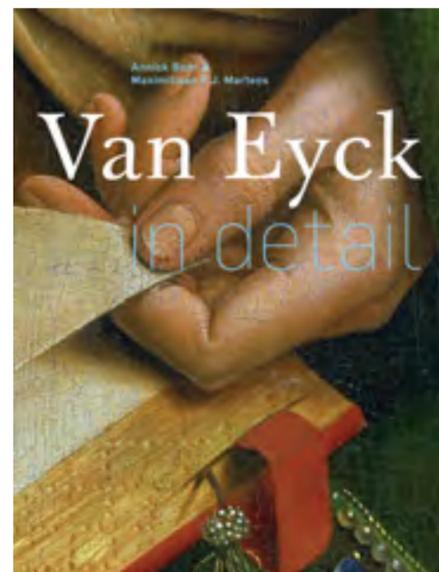
Here are some of the beautiful new books that have come across our desks at Art of the Times.



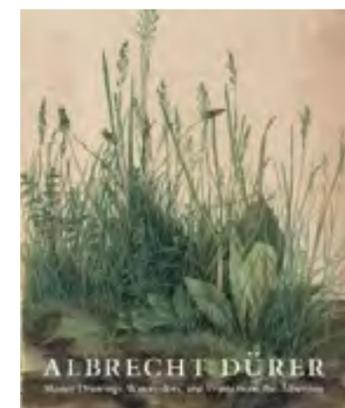
Weatherbeaten by Thomas Denenberg (Yale University Press; \$37.50). A fascinating exploration of Winslow Homer's life and work in coastal Maine, where he painted his most celebrated and emotionally powerful paintings. A collection of scholarly essays explains why this artist's work and life resonates with lovers of the sea today.



Power and Style: A World History of Politics and Dress by Dominique Gaulme and Francois Gaulme (Flammarion, \$75). This book amply illustrates how clothes make the man, and how they in every culture, convey power and status, how feathers and ochre, medals and hats, all contribute to how the world views the wearer.



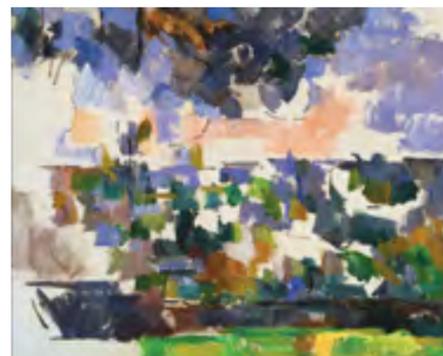
Van Eyck in Detail by Maximilian Martens and Annick Born (Abrams, \$65). This early artist's obsessive eye for detail illuminates this volume, focusing on such aspects of daily life as nature, textiles, mirrors, glass and jewelry. His work is illuminated in this volume by two experts in the field of Flemish art.



Albrecht Durer: Master Drawings, Watercolors, and Prints from the Albertina by Andrew Robison, Klaus Albrecht Schroder, et al. (DelMonico Books, \$75). This volume explores the work of the great naturalist in the museum with the largest collection of his work. It conveys the artist's fascination with the world around him and the meticulous ways in which he detailed it.



Edwardian Opulence by Angus Trumble (Yale University Press; \$75). With nearly 400 color and black-and-white illustrations, this stunning book investigates the distinctive architecture, interior decor, fashion, and fine arts created during the relatively brief but complex period between the death of Queen Victoria and the First World War. A rich collection of scholarly essays illuminates a little-understood period in British life.



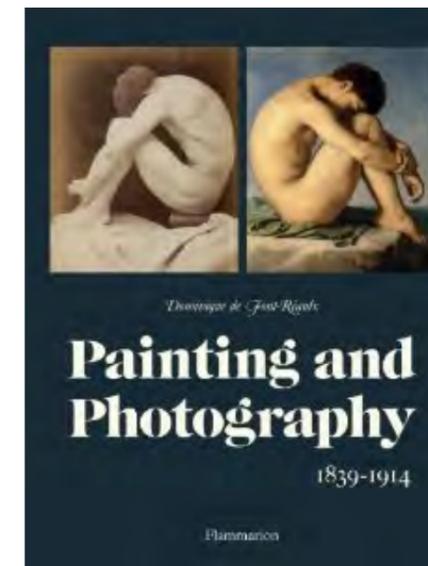
The Unfinished Painting by Nico van Hout (Abrams, \$65). Each of the paintings in this book poses tantalizing question: Why was this painting not completed? The book spotlights works by Van Eyck, Da Vinci, Manet, Cezanne, Matisse and many others, exploring the reasons the work was incomplete or abandoned.



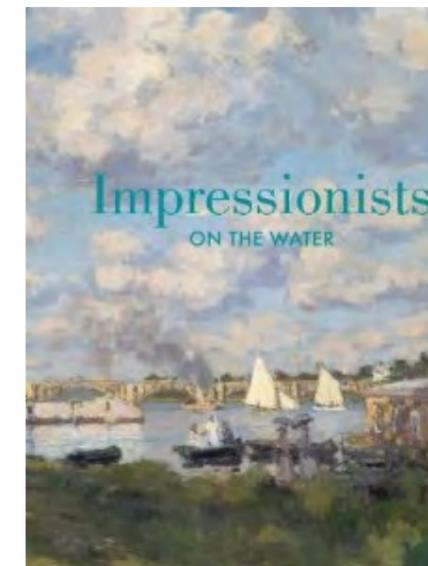
Salvador Dali: The Making of an Artist by Catherine Grenier (Flammarion; \$75). This incisive book reveals the complex man behind the mustache, exploring his important role as one of the fathers of Surrealism, and in the evolution of 20th century art. Grenier's book examines his work, his muses, his influences—and the many contemporary artists who have been inspired by his work.



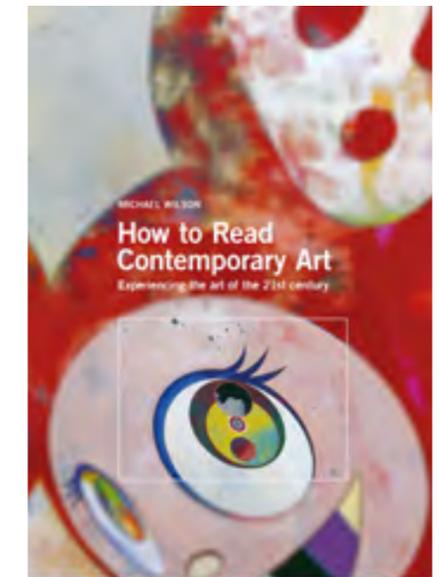
The Green Florelegium by Hanna Kolind Poulsen (Prestel; \$150). If you only own one book of botanical illustration, this should be it. An exquisite exploration of the natural world, attributed to the German painter Hans Simon Holtzbecker, it is filled with some of the most gorgeous botanical illustrations ever created. Each flower is accompanied by basic information about it and each of the 400 illustrations is a joy to behold.



Painting and Photography 1839-1914 by Dominique de la Font-Reaulx (Flammarion, \$75). This book is a scholarly examination of the new art form of photography and how it intersected with existing art forms at the beginning of the photographic era. It examines the many ways in which both art forms influenced and impacted each other in nudes, portraits, nature studies and landscapes during the 19th century and into the twentieth.



Impressionists on the Water by Phillip Dennis Cate, Daniel Charles and Christopher Lloyd (Skira Rizzoli, \$50). This lovely collection traces the history of water scenes filled with light that were so popular among the Impressionists, many of whom were sailors and yachtsmen themselves.



How to Read Contemporary Art: Experiencing the Art of the 21st Century, by Michael I. Wilson. (Amazon Paperback \$23.97. "How to Read Contemporary Art" provides a thoughtful and accessible key to understanding the everchanging face of art practice at the beginning of the 21st century. Organized alphabetically by artist, it describes each artist's use of media and symbolism in reference to their key pieces, and provides useful biographical information.



Rubens: A Master in the Making (National Gallery London Publications) [Hardcover] by David Jaffe and Elizabeth McGrath \$346.08. Peter Paul Rubens (1577–1640) was a prodigious artist whose works were prized by the rulers of the royal courts across Europe. He was also an international diplomat, shrewd businessman, linguist, and intellectual. This extraordinary book traces the fascinating flowering and early evolution of his genius. ♦

HOME MATTERS

Curating art into everyday life, residential interior designer Cheryl McGinnis creates spaces that reflect each dweller's personal story.

by Tina Seligman

Residential interior designer Cheryl McGinnis ardently believes that with life's everyday stress, we often forget who we are until we re-enter our home... and then we remember. Home is a place of memories, and light, even during our darkest days. Home is a place to fly. And, like an art collection, a home is a diary of our lives. This is why "Home Matters." Unlike designers and decorators who project their distinctive style and personality on the client's house or apartment, McGinnis finds that furniture, objects, and art with no personal relationship to the client leads to disconnection. However beautiful, it's as if living in someone else's space. She feels honored to spend time with each client to discover who they are, and measures her success by how the environment she creates reflects the dweller's passions and needs.

Throughout her career as an interior designer, curator, and gallery owner, McGinnis has been consistently process-oriented and non-traditional. One of the first art dealers in Manhattan to create a contemporary salon with artist talks and educational outreach for critical thinking, her mission is to create conversation between viewer and artist, and an exhibition atmosphere that echoes the spirit of a home. Replacing the traditional white-box gallery with the warmth of historic architecture complete with window seats for tea and conversation, she offers the opportunity to imagine the artwork as a natural part of the viewer's own life and home. Although McGinnis occasionally brings art to show an interior design client, she has great respect for their collections regardless of where they purchase the work. She is there to serve the client and what is meaningful for them. With a Bachelor of Fine Arts from Fordham University and the University of Rome, she is acutely aware of the context of art. When curating for a client's home, her choice is not only a visual statement, but a way of connecting the art to a client's life story. For one

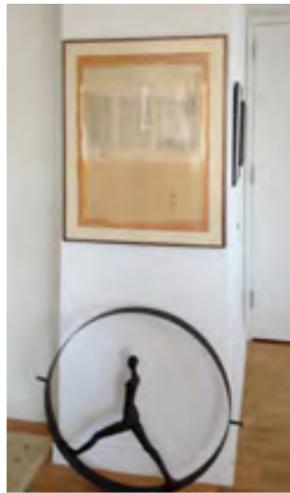


Bayhead, NJ, dining room with client's dog Dipper

woman whose house is situated along the bay in New Jersey, McGinnis commissioned George Zhaozhi Xiong to create a painting of her beloved dogs running along the beach. This painting was one of the few items of the house that survived Hurricane Sandy's devastation. McGinnis is currently rebuilding the house and plans to place the same artist's Lotus Screen when the structural work is completed. This functional Postmodernist painting of resilience is by an artist who had lived through the traumas of the Cultural Revolution and ate lotus seeds to survive the famine during Mao's Great Leap. Although heartbroken by the destruction, McGinnis finds the rebuilding process extremely healing. The advantage of coming from a non-contracting discipline is that anything seems possible. Working intuitively without pre-set drawings to be completed, she builds the design in

the same fluid, process-oriented way that visual artists work. McGinnis is raising this hurricane-torn house ten feet to prevent future flooding. The house, built on a concrete slab, offered a technical challenge and McGinnis was advised by engineers that it couldn't be done. Working collaboratively with her fully-licensed master contractor, Nick Djelevic, who, with his expert team, shares her open, imaginative approach she found a solution that works both structurally and aesthetically.

As a company, Home Matters Design started as organically as her salon and gallery. While installing artwork in her gallery clients' apartments and houses, she began to move furniture around to best highlight the artwork. Suggesting changes of wall color, upholstery and occasionally furniture led to word of mouth and suddenly, McGinnis had a second business. Many requests for Home Matters

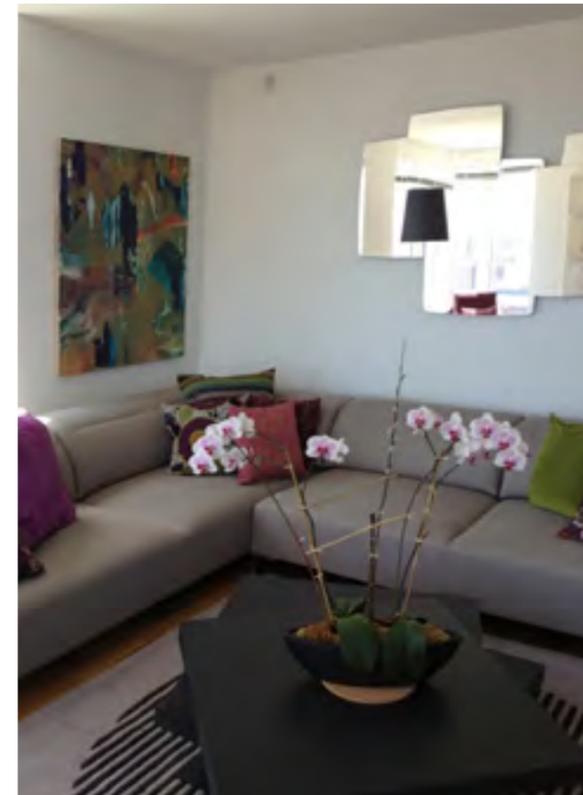


Elizabeth Doon apartment, NY, painting by Wei Jia and a sculpture for balance of calm with movement

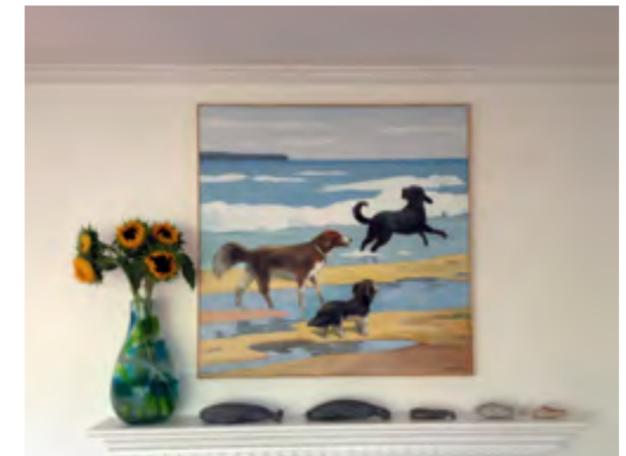


Lotus Screen, George Zhaozhi Xiong

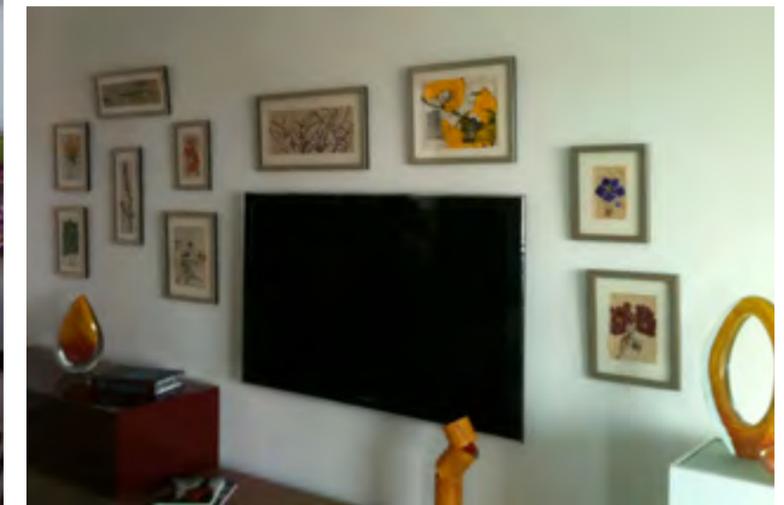
now come from people who aren't aware of the gallery. In recent years, she has shifted from being a decorator with a house painter, to designing structural renovation with Djelevic and his crew. Creating a new business model with a hybrid based on a wide range of experiences from different



Elizabeth Doon's Fifth Avenue apartment, NY, painting by Christian Garnett



Bayhead, NJ, painting of client's dogs by George Zhaozhi Xiong



East Village apartment, NY, artwork by Robert Kushner

disciplines, McGinnis continues to study the technical limitations and possibilities of the structural elements, while Djelevic reciprocally learns about art installation. In February 2013, they worked together with artist Lin Yan to inventively install "Embracing Stillness" in the glass enclosed Prow Art Space of Manhattan's iconic Flatiron building.

The ultimate mission is to transform the inhabitant's life. McGinnis often celebrates this momentous change by unveiling the design with a brunch or reception reminiscent of an art opening. Devoted to community outreach, McGinnis is also a mentor to teenage girls in under-served neighborhoods, most notably at the Children's Storefront School of Harlem. She often visits and rearranges their apartments pro bono because she feels that everyone deserves a comfortable, special living space, not just those who can afford it. Since its inception in 2005, Home Matters Design has worked on hundreds of apartments, houses, and beach houses in New York, New Jersey, Connecticut, Michigan, and California. Visit www.homematters-design.com for more information. ♦

GOING HORIZONTAL

Turning Painting On Its Side: A Movement Grows in Bellport

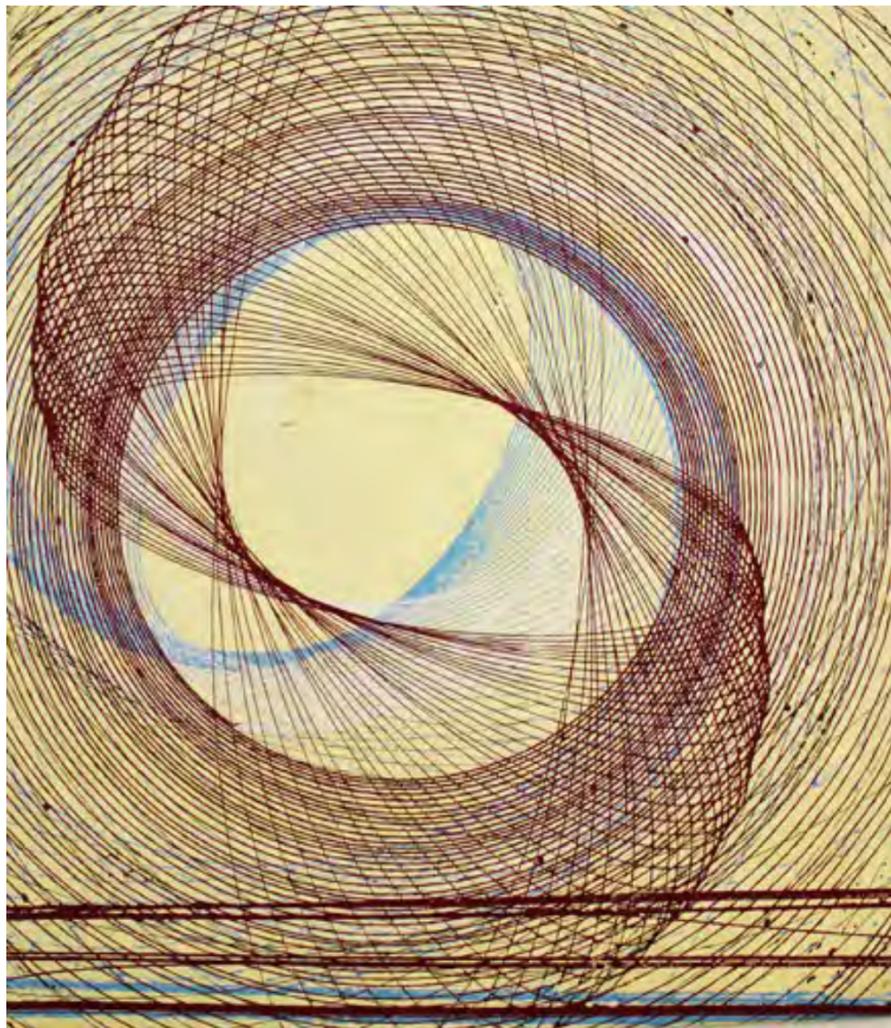
by Mary Black
 I was during a winter residency at Gallery 125 in Bellport on Long Island's south shore that David Adams, Daniel O'Keefe, and John Perreault were surprised to discover they had something in common other than their commitment to abstract painting. All three were painting horizontally, on the floor and tables. Nearby artists Larry Wolhandler and Emanuel Buckvar also worked in a horizontal fashion. Then Mark Van Wagner, who met Perreault over the internet, moved from Hawaii to Bellport. Etsuko Ichikawa lives in Seattle and was introduced to the group by Howard Shapiro of Lawrence Fine Art East Hampton.

Now, for the first time, all seven artists will exhibit their paintings in "Going Horizontal: Turning Painting on Its Side," now on view at Studio Vendome, at the Philip Johnson Glass House, 330 Spring Street in New York's SoHo through June 2. The show travels to East Hampton and opens at Lawrence Fine Arts, 37 Newtown Lane, on June 6 through June 30.

"Most intriguing are the uniquely different processes employed by each artist as they successfully solve complicated problems in real time," says Gallery 125 Executive Director and Chief Curator for "Going Horizontal," Thomas V. Schultz. Schultz and the artists agreed to connect the terms "Horizontalist" and "Horizontalism" to the group as it relates to the movement on multiple levels. "They are from vastly different socio-economic backgrounds and live distinctly different lifestyles. However, while creating, one would never recognize their differences."

Lisette Ruch, Director of "Going Horizontal" says, "One of the things that characterizes Horizontalism is that the art transcends self-reflective, cathartic processes. They are questioning everything about our world, in a subtle, often minimalist way."

Rather than painting vertically on an easel or a wall, the Horizontalists work their magic from above -- pouring, scraping, sanding on horizontal grounds of unstretched cloth, stretched canvas, wood, or paper. When Jackson Pollock was making his proto-Horizontalist drip paintings, he also worked on the



David Adams, Untitled, 2013 Acrylic on Recycled Canvas, 48"x42

floor of his studio and outside on the ground. When their paintings, made on the horizontal, are tilted to the vertical and hung on walls, the viewer sees aerial abstractions, maps of process, beautiful bird's-eye views, and glimpses of spatial, psychological, and semantic disorientation.

Daniel O'Keefe mixes pigments with Venetian plaster applied with knives and a hawk. He

methodically scrapes away layers to reveal an expressive abstraction. He recalls his childhood playing marbles. "Creating art on a horizontal surface is reminiscent of the days when I observed those colorful orbs dotting the earth's terrain, my first canvas. Living on the top floor of a downtown Beirut apartment building, working on scaffolding, parachuting out of an airplane and becoming a pilot



Buckvar, Untitled, 2013, Acrylic, on Paper



Larry Wolhandler

allowed me to focus on things from above."



Mark Van Wagner, Sand Quilt, 2013

Larry Wolhandler works on a table bearing down with an electric sander on his rectangles applied with commercial house-paint. It is not surprising that the Horizontalists admire Marcel Duchamp who said the hardware store was the only art supply store an artist needed. "Truthfully, I never really thought about it. Painting horizontally came naturally to me, like sitting at a desk writing a letter, and now suddenly I'm a Horizontalist."

Emanuel Buckvar "throws down" acrylic with such energetic force that velocity and air become his implement. "I love the feeling of working outside, at night, on the ground. Action painting is a style others are afraid to approach, but there is so much left to explore. Instead of dripping, I use force to throw down paint, creating a new look, one of exploding lines. When I heard about the Horizontalists, I had to explore the Movement. It's inspiring."

"We are the future because the future is horizontal," proclaims John Perreault, who has produced several horizontal series including sand-and-pigment mixtures applied to paper and coffee poured on paper. He is currently pouring pigments onto stretched canvas and then constantly tilting the plane to control the pigment flow. "We are not



David O'Keefe, Untitled, 2012 Plaster, Compound and Acrylic Color on Canvas, 50"x92"



John Perreault, Two Purple Pours, 2013, Acrylic on Canvas, 48"x36

turning painting upside down, we are turning painting on its side. Every time we hang one of our Horizontalist paintings on a wall, we are surprised by it."

Mark Van Wagner works pigmented sand from all over the world into colorful arrangements. "Being a Horizontalist is a necessity and not really a choice. I pour glues and polymers on the canvas and then sprinkle sand on the glue. The work needs to be flat and horizontal. However, with that said, I get a wonderful feeling physically hovering over the pieces while creating them. I feel more involved and "in the work" than when I previously painted vertically."

Etsuko Ichikawa draws with molten glass to create 'glass pyrographs.' "Horizontalism was a happy accident for me. I was in the glass studio, moving away from the furnace with molten glass on a pipe, I dripped a bit onto the floor. There was nothing special about this, but my eyes were wide open when I saw the beautiful burn mark on the concrete floor. Working horizontally allows me to



ichikawa, Untitled, 2013

intuitively work with molten glass, instead of controlling the material when I work vertically."

Artist and poet David Adams uses a punctured paint can suspended on a tripod and, harnessing the centrifugal force of the Earth's rotation, he creates fantastical elliptical designs. He sums up his thoughts: "horizontalism" is the laying down of a medium in a horizontal plane, typically paint and plaster using tools, brushes or mechanics.

"Horizontalists" are we who see life in art in the flat. It's the way it turned out a commonality based on the reality of each of our paths coming together in abstraction horizontally. It's the way it turned out, a commonality based on the reality of each of our paths coming together in abstraction horizontally. ♦

THIS AMERICAN LIFE



Electra Havemeyer Webb with her beloved pet dogs, 1948. Image courtesy Shelburne Museum.

The Shelburne Museum highlights the best of our past.

by Sara Evans

The Shelburne Museum, set on the edge of Lake Champlain, lies some five miles south of Burlington, Vermont. It is arguably one of the loveliest and most fascinating museums in the country. The lovechild of Electra Havemeyer Webb, (1888-1960), the Shelburne is a farm, art and open-air museum in the tradition of Scandinavian creations of the 19th century. It holds one of the finest repositories of American folk art in the country.

Mrs. Webb, as she is still referred to in Vermont, was the daughter of Louisine and Henry Havemeyer. He was an enormously rich sugar baron, with an estimated net worth of \$25,000,000. Louisine was a lady with deep pockets and eclectic tastes. Their Manhattan townhouse was decorated throughout by Louis Comfort Tiffany. They were tireless travelers, and described by Electra as "perhaps the greatest collectors of all time."

Louisine's great friend and art advisor was none

other than Mary Cassatt. Together, they combed the studios and gallery exhibits of the up-and-coming group of Impressionists in Paris, and, with Cassatt's insider advice, Mrs. Havemeyer bought and bought. She gleaned Monets and Manets, Degas and Renoirs, Pissaros and Morisots, as well as many Cassatts. In the 1870's, these works could be picked up for a song. Under Mary Cassatt's tutelage, Louisine Havemeyer assembled a collection which to this day remains the heart and soul of the



Andrew Wyeth, Soaring, 1942-1950, Tempera on Masonite, 48 x 87 inches. Shelburne Museum, ©Andrew Wyeth. Photograph by J. David Bohl.

Impressionist paintings in the Metropolitan Museum.

It is fair to say that Electra, their third child, inherited not only a large share of the huge Havemeyer fortune, but also her parents' all-consuming passion for collecting.

In 1903, at the age of 18, Electra visited Shelburne, Vermont. She fell in love not only with the gorgeous countryside, but also with the Webb family, her hosts and their son, James Watson Webb. Mrs. Webb was Lila Vanderbilt Webb, the granddaughter of the Commodore, the founder of the Vanderbilt fortune. "The beauty of Shelburne Farms, Vermont, and Lake Champlain took my breath away...I felt I was in dreamland." She traveled to Shelburne in the Vanderbilt's private railcar, and was met at the station by their coach and four. Some seven years after first visiting Shelburne, she married James Watson Webb, the oldest son of the family.

Her first purchase was a Goya, bought while traveling with her mother in Europe. But it is her



Shelburne Museum, Shelburne Vt. USA Image courtesy Shelburne Museum.



Warren Gould Roby(1834-97) Mermaid, weather vane, Wayland, Massachusetts, ca. 1875, carved pine and metal. Shelburne Museum Image courtesy Shelburne Museum.

mixed and matched with gay and careless abandon, ignoring the staid rules of interior decoration that were then common among the careful rich. She mixed fine English porcelains with primitive paintings, early American furniture with family memorabilia. The couple traveled the world, rode to hounds in Vermont, and had what seems to have been a life filled with collecting and adventures.

The result of this passion is the Shelburne Museum, an idiosyncratic and superb collection of folk and fine art, of buildings and objects that reflect the growth of the nation. The collection is the manifestation of a great eye, very deep pockets and a field that was ripe for harvesting. Shelburne's acres provided ample space for Electra Webb's endless acquisitions.

After World War II, Mrs. Webb's notion of starting a museum took hold. It started with the idea of displaying her father-in-law's collection of

next one that is the very stuff of folklore among scholars and lovers of American folk art. While driving through Connecticut, she spotted a cigar

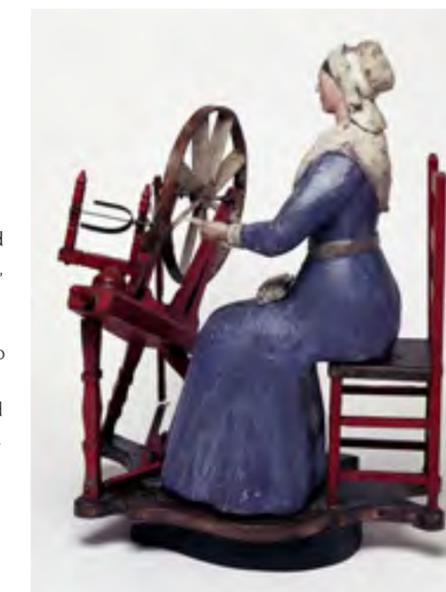


N.C. Wyeth, Dark Harbor Fishermen, 1943, Egg tempera on Renaissance panel, 35 x 38 inches. Portland Museum of Art, Maine. Bequest of Elizabeth B. Noyce, Image courtesy Shelburne Museum.

store Indian, and, to her mother's horror, bought it.

This purchase led her to a lifetime of collecting folk art. The field was brand new, so that early adapters like Electra Havemeyer actually established the parameters and definitions of the discipline and helped to establish it as a legitimate field of study and collecting. Weather vanes, hand tools, decoys, spinning wheels, scrimshaw, whirligigs, quilts, witch balls and naive paintings, trade signs and more and more cigar store Indians were among her passions. She insisted, "I wanted to collect something that nobody else was collecting."

Electra Havemeyer Webb loved things that had been used, that had a purpose and life of their own. She loved intricate patterns and bright, folk art colors. The charming old Brick House in Shelburne was the Webbs' favorite home, given to them by their in-laws, along with 1000 acres of gorgeous countryside. It was only one of several homes they owned. She and Watson raised their five children there in summers and during holidays. In it she



Maker Unknown, Spinning Woman, whirligig, late 19th century, carved and painted wood. Shelburne Museum. Image courtesy Shelburne Museum.



Shelburne Museum's Round Barn is a unique gallery space and one of 25 historic buildings relocated to the grounds. The rare barn was built in 1901 after a Shaker design and moved to the museum in 1985-86 where it was reconstructed. Image courtesy Shelburne Museum.

horse-drawn carriages and sleighs to the local public. From there, like Topsy, Shelburne grew and grew.

She envisioned an open-air museum where history would come alive. She consulted with experts in the field, but relied on her own expertise and judgment. She began scouring Vermont and nearby states for old buildings, many of them derelict and in danger of being torn down. She bought them, took them apart and moved them to Shelburne. Old farms and barns and churches, schools and workshops, mills, blacksmith shops, stores and a jail were all bought and rebuilt at Shelburne. There are covered bridges and houses from all periods of American life. Electra bought a carousel and created a miniature circus and found animals to roam among the buildings and inhabit a model farm. She installed a Lake Champlain lighthouse, and moved the Ticonderoga, the last paddleboat from the lake, to the property. In exhibition rooms, she installed her eclectic collection of American and European paintings, along with fine sculptures and ships figureheads. There is a room of hatboxes and another filled with carved American eagles. The rich mix of art and objects displayed in a range of historic buildings makes visiting Shelburne a truly unique experience.

Mrs. Webb's goal of preserving ways of life that were rapidly disappearing has been fully realized at the Shelburne Museum. Its beautiful buildings, spread out over acres of rolling fields, give visitors a rare chance to experience the ways Americans lived.



Captain Osgood, Canada Goose decoy, ca. 1849. Collection of Shelburne Museum. Image courtesy Shelburne Museum.

Bandbox, Putnam and Roff Paper Hangings & Band Box Manufacturing, Hartford, CT, 1821-24. Image courtesy Shelburne Museum. The Putnam and Roff bandbox is one of only two known intact examples in existence. Aside from rarity, this bandbox is historically significant. It is the only known bandbox paper design to reference a manufacturer of bandboxes. Putnam and Roff Paper Hangings & Band Box Manufacturing was in business for only three years from 1821-1824.



Her unerring taste and vision have created a place that resonates with the best of our past, a place of great peace, beauty and context. If Mrs. Webb were around today, she would no doubt be delighted to see how her vision has evolved.

(This summer, the Shelburne Museum will host "Wyeth Vertigo," a special exhibit of the paintings of N. C., Andrew and Jamie Wyeth, as well as an exhibition, "Larger than Life," of work by the brilliant

California quilt maker, Velda Newman. There is also a special exhibition of paintings by landscape painter Ogden Pleissner, and "The Alphabet of Sheep," an exhibit of hooked rugs by Patty Yoder. In August, a new visitors' center will open, and for the first time, the Shelburne Museum will welcome visitors year-round. To learn more and plan your visit, check out www.shelburnemuseum.org. ♦



Young visitors at Shelburne Museum play against the dramatic backdrop of the restored 220-foot steamboat Ticonderoga at Shelburne Museum. A National Historic Landmark built in 1906, the Ticonderoga operated on Lake Champlain until 1953. Two years later it was moved overland from the lake to the museum in a remarkable engineering achievement that stands as one of the greatest in maritime preservation. Photo by Natalie Stultz. Image courtesy Shelburne Museum.



CHIT CHAT FROM MONACO

EUROPE IN RUINS

An insider's view of the art mart.

by David Shilling

Europe in ruins" - you'd think so if you only read the financial press. but when it comes to the art scene, it is a completely different story, believe me. The culture scene in Europe is alive, well and kicking! After the massive successes of the UK's Olympics and the Queen's Jubilee year in 2012, you might be forgiven for thinking the only way was down, but the reality is the roll keeps on going. All over Europe, fabulous arts events and exhibits are butting the economic gloom with gusto.

Just when you thought it was safe to put away your platform shoes, two great exhibitions in London will waft you back for a magic adventure in nostalgia. There is renown textile designer Kaffe Fassett's exhibition at the recently reformed Fashion and Textile Museum in Bermondsey. It is a magic carpet ride of pattern, knit and texture. (Until 29 June 2013- Kaffe Fassett - A Life in Colour) I first knew of Fassett when I was working with some of Bill Gibb's most fabulous clients and working with Bill was an unequivocal pleasure. Kaffe's trademark patterns made an indelible mark on Gibb's terrific fashion design heritage, begging the question if only Bill had not died so tragically young, where would he be now? Fassett has continued in relentlessly reworking and exploring his own art work, and this definitive exhibition beautifully reflects the subtleties and intensity of his work. There is just the right amount of staging to allow the work to speak for itself. It's all about intricate pattern and reinterpreting tradition.

If you are saying, "Where's Bermondsey?" shame on you! This transformed area is where White Cube has also opened a magnificent space, all soaring height and light. It is a must visit when you are in London, with historic backdrops of the Tower of

London and the more recently completed Shard, currently claiming to be the tallest building in Europe. And where the White Cube Gallery leads, others are sure to follow.

The artist Andrew Logan was a pioneer leading the way with his "Glasshouse" in what used to be a downtrodden and neglected area "south of the river." Today, the area is becoming transformed, with a mass of bars, boutiques and galleries, including Pizarro's, who is reputedly the finest Spanish chef in England. Bermondsey in London is the way to go after White Cube have moved on from Hoxton. Others will claim that the rapidly gentrifying areas of Hoxton and nearby Hackney are the new star locations in London, Bermondsey is really THE place to be.

And so now lets go back to a time when London was all about Mayfair and Chelsea, and King's Road and Carnaby Street. The David Bowie exhibition at the Victoria and Albert Museum over in shady Kensington truly captures the spirit of the 70's, and magically transports you via high tech innovations to Bowie's fast evolving view of a future world. There are his costumes, masses of reference to his influences, dramatic lighting effects, movies on screens large and small, and brilliant staging. Ultimately it's all about the audio feast - there are headphones for everyone with sounds and soundtracks which automatically engage and change with each location wherever you wander through the show, taking you on a truly mystical voyage though Bowieland.

This audiovisual treat is well worth a go, even if you are not a Bowie fan. With its wide reaching references to popular culture, concentrating of course on the burgeoning "London Scene" that parallels Bowie's lifespan, it should be hard not to

get those feet tapping to the Euro beats!

But if you really want to see what the future holds, Monaco has held a fabulous event to preview their forthcoming massive celebrations of Pablo Picasso this summer. There are films of Picasso painting canvases and even on glass, but the film chosen for the preview event, attended by Her Royal Highness, the Princess of Hanover, which was shown after interesting slide lectures on the artist's life in Monaco and the region. This film showed the much rarer film of him painting on canvas (or perhaps "drawing" is more appropriate) shot from the front so you were able to witness uniquely the lines of "paint" appearing, a most captivating technique. Even though today's digital imaging has put in the shade a lot this simple technique used here, and stripped the technique of the mystery it must have had for early viewers, its still a spellbinding piece of narrative. The exhibition at Monaco's Grimaldi Forum is in two parts and will showcase hundreds of major Picasso works. "Monaco fete Picasso" runs at Grimaldi Forum from July 12 to September 15 and entry is free for children under 18.

Combining the best of Britain and Monaco, the Royal Ballet is coming to stage L'histoire de Manon in a co-production with the Monte Carlo Ballet. With the Monaco Dance Forum initiative and its own Monte Carlo Ballet Company headed by Jean-Christophe Maillot. Monaco has built a giant reputation for staging some of the most exciting and adventurous contemporary dance in the world annually. This collaboration hints more at a delightful mix of nostalgia but maybe there are some surprises in store for us. The Royal Ballet is in Monaco June 27 and June 28 2013. ♦

TIME TRAVEL IN LONDON

A compelling exhibition at the British Museum explores the daily life and tragic end of Herculaneum and Pompeii.



Pompeii, Bay of Naples, Italy, 2012. Copyright Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei / Trustees of the British Museum



Plaster cast of a dog. From the House of Orpheus, Pompeii, AD 79. Copyright Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei / Trustees of the British Museum



Herculaneum, Bay of Naples, Italy, 2012 Copyright Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei / Trustees of the British Museum

by Nicky Rowe

The Life and death in Pompeii and Herculaneum exhibit at London's British Museum could easily fall into the style of school history lessons, or assume nothing and perform a simple inventory of artefacts, as has been done before. But the beauty and intelligence of this exhibition is breathtaking and due solely to its muted, domestic focus. The number of books, films and international exhibitions about the fate of Pompeii, Herculaneum (and the largely forgotten Stabiae) are countless in scope, but in this elegant telling the catastrophic eruption is inaudible as a whisper until the final corner is turned from the curated house, into the street and then somehow into the violent death that erupted from Mt Vesuvius in AD 79.

The British Museum, in partnership with the Archaeological Superintendency of Naples and Pompeii has created a story that begins not with the event, the aftermath or the conservation of the eruption, but with life as it was two days earlier. On entry there is nothing but a diverging path: the path of 'Life' and the path of 'Death'. At their convergence is the plaster cast of a collared, presumably chained guard dog (pictured), recoiled and contorted in



Mosaic of a guard dog. From the House of Orpheus, Pompeii, 1st century AD. Copyright Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei / Trustees of the British Museum

pain. Life and death are rendered paradoxically: without this event of death, we would know so little about Roman life.

The people of Pompeii and Herculaneum were largely descended from freed slaves of Greek, Etruscan and Italian origin. They were educated and literate, enamoured with compelling self-images and prestige. Some of the private houses in Pompeii were 200 to 300 years old.

One third of Pompeii and two thirds of Herculaneum remain unexcavated. Only 1500 bodies of their combined 20000 residents have been uncovered, but they reveal that the two cities suffered remarkably different deaths at the hands of Mt Vesuvius.

Pompeii, on the slopes of the volcano, was buried in up to 24 meters of volcanic ash after the midday eruption. The cloud of ash and rock plumed nearly 30km into the sky and a few hours later began to descend over the city. The falling cloud killed those outside and violent tremors caused buildings to collapse, trapping those within. Hours later the cloud in entirety came tumbling down and triggered a pyroclastic surge – an avalanche of superheated ash, gas and rock that moved at 30 miles per second and killed everything in its path. It was this 750°F surge that incinerated the people of the seaside town of Herculaneum. Other than scant falling ash the people of Herculaneum had no warning at all that they were to be instantly carbonised.

Plaster casts (like the dog) were made by filling the voids left by long-decayed bodies under mountains of ash that fell on Pompeii. But the finds from Herculaneum, such as the cradle and food, only exist because of the immediate carbonising effect of the surge. This is the first time the findings of the two towns have been shown together, and the result is the nearest depiction we have had yet of life as it was.

Following the path of life, visitors enter a Pompeii streetscape. It is here that the deft touch and cogent, masterful timing of the British Museum's curating is made clear. History is at once unwritten.



Wall painting of the baker Terentius Neo and his wife. From the House of Terentius Neo, Pompeii, AD 50 to 79. Copyright Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei / Trustees of the British Museum



Gold bracelet in the form of a coiled snake, 1st Century AD, Roman, Pompeii. Copyright the Trustees of the British Museum



Relief with Bacchus and followers, marble wall panel, From the House of the Dionysiac Reliefs, Herculaneum, 1st century AD. Copyright Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei / Trustees of the British Museum

The sound of horse hooves and bells are a reminder that life, not death, is the motive of this display.

To contain the domestic focus of the over 400 artefacts, visitors are guided through the House of the Tragic Poet: atrium, cubiculum (bedroom), hortus (garden), living room, culina (kitchen). Artefacts are housed just as they may have lain.

At the entrance to the villa is a fresco of a guard dog (pictured), found at the same house as the plaster-contorted guard dog left chained while its owner fled. Intricate curtain holders in the shape of a ship's bow, a linen chest complete with carbonised cottons, a winged phallus windchime (a phallus with a phallus and a phallus tail) are in the bedroom. A marble, jokey statue of a drunken, urinating Hercules, a mosaic of a woman etched with specks of coloured stone too tiny to



Bronze statue of a woman fastening her dress. From the Villa of the Papyri, Herculaneum, 1st century BC to 1st century AD. Copyright Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei / Trustees of the British Museum

contemplate and the carbonised cradle (pictured) rocking a baby wrapped in a woollen blanket when the firewall hit are only some of the treasures. The findings here are too plentiful and too wonderful, or haunting, to impart. In the garden, birds are singing. Suddenly, this is not a nameless house recreated, but someone's house, and these are real possessions, not borne of a museum but bought for their beauty or their usefulness, just as we do now.

At the last corner, we meet death. It comes quickly. A family lies together in a stairwell, arched and petrified. The awful, cringing pugilist pose has seized them – boxer-like, arms bent and tensed as their tendons contract in response to the searing heat. The possessions they thought to take with

them are laid out next to them, momentoes of humanity that hold fast even as life is threatened by death: jewellery, bags of coins, the key to the front door. The things that mattered then are the same things that matter now. Even more now, possibly, thanks to this wondrous expression of life.

"Life and Death in Pompeii and Herculaneum" is at the British Museum until September 29, 2013. Follow updates on the exhibition via Twitter on #PompeiiExhibition and the Museum's Twitter account @britishmuseum, or check out www.britishmuseum.org.

An accompanying publication is available from March 2013 by British Museum Press: Life and death in Pompeii and Herculaneum, by Paul Roberts. Hardback, £45, paperback £25. ♦



Fragment of a wall painting showing a man reclining to drink. From Pompeii, 1st century AD. Copyright the Trustees of the British Museum

ARTHOUSE 429

ArtHouse429 celebrates the gallery's inaugural season with a spring group exhibition and sale

by Bruce Helander

ArtHouse429 has had a remarkable first year in operation, with packed openings and outstanding press coverage, with articles in all local news media, as well as international coverage in The Huffington Post. Based on its initial success, the gallery is expanding its artist base in paintings, prints and sculpture. This spring exhibition will display the works of emerging as well as established artists, and promises to be one of the most exciting shows of the season.

Among the new artists on exhibit is CARL PAOLI, who constructs mesmerizing portraits in an abstract expressionist style. The artist presents a variety of brushstrokes and palette knife surfaces, adding a raised, three-dimensional flair to his works and inspiring a somewhat theatrical charm and mystery. TROY SIMMONS explores painterly surfaces that seem to commemorate the old and the new from fragments of civilizations. In some pieces,



Carl Paoli, Ego, 2012, 36 x 24 inches
Acrylic on heavy card stock paper



William Halliday
Mermaid, 2010
Welded Stainless Steel
and Reclaimed Wood
60 x 18 x 18 inches



we are reminded of Pompeian walls and of color field painters such as Kenneth Noland. JACQUELINE ELLIS offers a fantasy world of photographic scenes that are exotic and often whimsical. In her latest series, the artist's delightful images have a magical spirit through merging realism and surrealism. MARK FORMAN offers bright and bold color field canvases that pay homage to the delicate surfaces of Mark Rothko while including bits and pieces of narrative fragments, often from flowers. MARGARET ELLIOTT contributes charming abstract portraits that



Margaret Elliott, Glass Floor, 2013,
Acrylic on canvas, 24 x 48 inches



Cameron Gray, Red Ribbon Girl, 2012, Photo collage, Edition 3/5 Large Edition, 50 x 54 inches



Troy Simmons, 6Twelve, 2012, Concrete, Acrylic and Aluminum,
36 x 36 inches

incorporate harmonious color swatches followed by a meandering line that could be mistaken for clues in a treasure map. MELINDA TRUCKS, who recently exhibited her work at the Palm Beach Cultural Council, paints romantic still-lives, often from fauna and flora, which are skillfully laid down on canvas and honor the organic design of nature. SARA MUSHEGIAN investigates minimal line drawings depicting characters that are kissing or otherwise displaying affection. These uncomplicated studies deal with the interaction and symmetry of figures in streetwise customs, which take on a formula of simplicity and honesty. DEBBIE MOSTEL has been inspired by the ocean since she was a child. Her mysterious underwater worlds of textured waves and currents explore the natural beauty of the sea

with a combination of assemblage and painted sea life that seem to be moving in all directions. JACKIE GORISSEN's unstructured abstract expressionist works respectfully pay homage to painters like Jackson Pollock. In this new series, Gorissen skillfully adds multiple layers of thick medium that are reminiscent of stain-painting traditions and the early works of Helen Frankenthaler. CLARK HIPOLITO is a multi-talented artist whose engaging imagery and colorful finishes embellish a variety of objects, from guitars, skateboards and surfboards to dramatic ambitious murals on urban brick walls and luxurious hotel foyers. He produces convincing patinaed surfaces on his canvases, which successfully mixes the old graphic imagery with the new.

In addition to the presentation of new artists,

there will be a sampling of regular gallery artists with specially priced prints and small works. The adjoining sculpture garden, now in full bloom, has become a favorite spot in Palm Beach County to view a variety of contemporary three-dimensional sculptures. The gallery is located on 25th street in West Palm Beach's historic Northwood Village. This rejuvenated neighborhood has become a pioneering area for young artists, entrepreneurs, designers and architects who enjoy the dramatic spirit of a recently developed area that offers the excitement of innovation and renovation, giving vintage spaces a fresh life and sparkle.

The show continues through June 1. For more information, please contact Gallery Manager Karene Telesca at 561-231-0429, or email her at karene@arthouse429.com. www.Arthouse429.com ♦



William Halliday, Recline 1, 2007, Hand Formed Aluminum on Mahogany base, 36 x 32 x 14



William Halliday, Horse, 2010, Welded Stainless Steel
24 x 28 x 12 inches

ANGELS and DEMONS

In his studio in Greenwich Village, Norwegian artist Vebjørn Sand paints the unimaginable.

by Vebjørn Sand

The most effective way to paint a narrative is to paint it figuratively. One of the reasons why I think there are few paintings from World War II is because the official art of the Third Reich was the classical figurative style. Modern and expressionistic art was forbidden and was called "degenerate art." (entartete Kunst) The 40's were a long time ago, so now maybe people have a little less trouble seeing that period of history dealt with figuratively. Perhaps, I am one of the first to deal with this period as a painter.

World War II was by far the largest military, political, and humanitarian crisis in history. It revealed demons and angels in man. I am not a history painter, though I am using this period as a framework for certain questions I am asking. What is it to be a human being? And, how could civilization collapse so completely? We have to understand what it is to be a human being, all over again. Psychology, medicine, and politics had to be re-examined because of this war. Hannah Arendt's thorough examination of Adolf Eichmann's mind



The Story of Josef Schultz (the Second Version,) Oil on canvas, 70 x 89 inches, 178 x 226 cm



Breakfast, from the series, The Banality of Evil, Oil on canvas, 70 x 70 inches, 178 x 178 cm

showed us that many of us are capable of committing acts more evil than we believed we

could, "under the right circumstances". The war also proved to us that human beings can endure mental



The Surrender at Stalingrad, Oil on canvas, 84 x 105 inches, 213 x 267 cm

and physical suffering on a scale that we never thought was possible.

On the 20th of January in 1942, fifteen high-ranking representatives of the SS, the NSDAP and various ministries met to discuss their cooperation in the planned deportation and murder of the European Jews.

I have felt powerless and discouraged by the enormous scale and suffering. The biggest challenge has been to deal with the Final Solution. To open the doors of the House of the Wannsee Conference in Berlin, where the Final Solution was implemented, was to walk into what has been called the most evil place in the universe. There, I gathered ideas for several compositions.

The Holocaust is not the main focus of the series, "Scenes from the Second World War." I am also telling stories about some well-known and other less well-known events, portraying individual human beings who lived up to the greatest potential that could have existed within them. In



Corpses II, Oil on canvas, 77 x 91 inches, 195 x 231 cm

confronting the worst of human betrayal, they triumphed with their strength of character.

For many years, I have had a picture of the German soldier Josef Schultz on my wall. Josef refused to execute partisans and civilians from a Yugoslavian village, and proceeded to remove his helmet, put down his rifle and join the execution line. The image of the young Josef making his sacrificial decision on a summer day in 1941, has challenged me. He shows us that even at the last frontier of human existence, we still have a choice, to be free. These are pictures about victims, and also about human beings that realized their responsibility to think for themselves, such as the White Rose, the young, brave medical students at the University of Munich, who disseminated Anti-Nazi leaflets around Germany.

There is a bright and a dark side in man's psyche. I have been illustrating this dichotomy by using impressionistic techniques combined with a darker, more Baroque style. I hope when people view my paintings about the Wannsee Conference from afar, they will ponder Monet and Renoir. I hope when viewers look closer, they will realize the darker side of man.

The series, "Scenes from the Second World War" is on display at Gallery Sand in the West Village, NYC at 277 west 4th between Perry and 11th street. Vebjørn Sand plans to open part 3 of the exhibition in the Fall. ♦



The White Rose, Oil on canvas, 72 x 84 inches, 183 x 213 cm

FRANCE/AMERIQUE

Quebec in summer is a movable feast.

by Sara Evans

Last time I looked, the airfares between New York and Paris this summer were somewhere north of \$1700. Not on the cards. But a lovely drive north takes me to Quebec, which is not only the next best option, but a great choice for summer travel in and of itself.

The city is filled with a variety of hotels, from the famous and imposing Chateau Frontenac, which towers over the city, to the usual chain offerings, to many small and charming auberges in the Old Port. We stayed at the quirky and delightful Hotel Du Capitole, perched just outside the stone gates of the Old City. It was charming and comfortable, with a lovely bar and restaurant, and perfectly located for exploring the city.

While Quebec City is smaller and arguably more provincial than Montreal, it is filled with absolute delights throughout the summer season. It is a truly beautiful city, filled with huge parks and varied neighborhoods, and with some of the best food this side of the Atlantic. Serious foodies can not only sample the wonderful fare offered by the city's many



Deschambault_Pierre Joosten

restaurants, but can also follow the Gourmet Route, businesses in the region. Farmers, chefs, winemakers, fine grocers and other food experts



La promenade Samuel-De Champlain. In the background : Québec's bridges (Pont de Québec and Pont Pierre-Laporte)

View from the marina. In the background: Québec's upper town.



Dufferin Terrace animated by street entertainers. In the background : Fairmont Le Château Frontenac

have prepared a unique tourist experience that showcases their know-how, dedication and passion for their craft.

Old Quebec is really old, some of the oldest habitation on the North American continent, reaching back more than 400 years. The Old City really does feel like some distant town in provincial France, with beautifully restored buildings, inns and restaurants. Starting this summer of 2013, Tours de Vieille Quebec will provide double-decker bus tours along a route with 14 stops. During each 1 h 40 min tour, visitors will be allowed to get on or off the bus at whichever stops they choose. Each stop is close to anywhere from five to ten attractions. This is the latest tour offered by Tours du Vieux-Québec in Québec City and the surrounding region.

The Old Port section of the city is a particular delight. Throughout the summer, it is filled with street musicians; its narrow lanes filled with enticing shops and eateries. Once a rundown slum, the Old Port has been meticulously restored. It is a walker's paradise, and a way to experience the unique ways in which the old and new worlds blend



St-Louis Gate: one of the four remaining gates of the wall surrounding the city.



Place Royale and La Fresque des Québécois

in Quebec City. Restored hotels, antiques shops and trendy boutiques all make the Old Port worth several visits.

During the summer, Quebec City rolls out many aspects of its culture. One event unique to the city is the Image Mill, a series of projections at night against the walls of buildings. This summer, the Image Mill is featuring the work of film director Norman McLaren. The Musée de la Civilisation, the city's ethnography museum, has an extensive exhibit dealing with the Maori people of New Zealand, while the Musée de Beaux Arts features the lively and graphic work of Quebecois artist Albert Pellán (1906-1988). The Musée Huron-Wendat explores the lives and history of the province's first peoples. When you set foot in the longhouse here, you will be able to appreciate the Wendat people's traditional way of life. Completed in the spring of 2013, this longhouse is where you will meet Andicha and Okia, proud female guardians of the wisdom and knowledge of their people. They tell Huron-Wendat myths and legends, teach the art of cooking bannock (traditional Aboriginal bread) and share the know-how of their ancestors with visitors.

In summer, Quebec City is an outdoor arts venue, with street performers from all over Canada and other parts of the world. There are roving musicians, flame-eaters, stilt-walkers, and acrobats. There are parades celebrating the province, with costumed participants representing all aspects of Quebec's rich history. In alleys in the Old City, local artists paint and sell their work, much of which is extremely impressive.

This summer, there will be a Bordeaux Festival in Quebec City, featuring some of the finest wines of France. The relationship to France will also be on display in "Paris on Stage," a series of performances that reference the Belle Époque. In August, the city has fireworks along the St. Lawrence River that

literally light up the city at night.

Quebec City is a walker's delight, with extensive, beautifully planted parks throughout. But to get a taste of the Quebecois countryside, drive west out of the city, along the banks of the beautiful St. Lawrence River. After about an hour and a half, you will come to an area that truly evokes the French countryside. Tiny provincial villages, old churches and country inns dot the area. One of these inns, La Maison Deschambeaux, is a beautiful 18th century stone-built auberge, filled with antiques. It is typical of the architecture of the region, surrounded by exuberant gardens and open fields leading down to the river. The breakfasts and dinners are traditionally French, but with a Canadian accent, redolent of maple and elk. There are old mills and villages to explore, along with some truly spectacular regional food. It was heaven. We did not want to leave.

(To plan your trip to Quebec and learn more about what's on for Summer 2013, Contact Quebec City Tourism or check out www.quebecregion.com.) ♦



View from the Citadelle looking over the Fairmont Château Frontenac and the St. Lawrence River

TOMORROW'S TREASURES

In a historic New Hampshire village, Douglas Dimes pursues a family tradition—crafting heirlooms.

by Susan Muldoon

Once upon a time, not so long ago, we Americans made superb furniture. From the “Pilgrim” furniture of the earliest settlers to mid-century modern in the last century, we were good. Very good. The earliest immigrants could bring only a handful of goods from their home countries, the occasional copper kettle or brass candlestick. But very little furniture was brought along—no room in the boat.

But what they discovered in the New World were infinite virgin forests filled with oak and spruce, poplar and cherry, walnut and maple, all ready to harvest. Immigrants from many countries brought their cabinetry skills and traditions with them, creating regional styles that harked back to their home countries.

Up and down the eastern seaboard in the Colonial period, some of the finest furniture ever made was created, in Newport and Boston, Portsmouth and Philadelphia, in Baltimore and Charleston. So important were many of these pieces that they bear the names of their makers or owners to this day. They were made to last forever, to be listed in wills and handed down, piece by piece, to generations to come. Today, these pieces fill our museums and remain genuine masterpieces. Pilgrim, Queen Anne, Colonial, Federal, American Empire, Victorian—gradually, over centuries, American furniture came into its own and spoke with a distinctly American accent.

But, sadly, we have squandered this great tradition of making wonderful furniture. Cheap has

trumped quality, and our stores are filled with sharp-edged pieces with shoddy veneers. We buy pieces we assemble with odd little tools, their Phillips-head screws gleaming for all to see. We buy furniture that is made to fall apart. We send our best timbers across the Pacific and welcome it back made into at best second-rate goods. Even the best of these imports (with the possible exception of traditional Asian designs) are lacking in finesse. Somehow, no matter how good they are, there is a lack of spirit and authenticity.

But there are still those people who crave the best in American furniture, who want handcrafted pieces that they will live with and pass along in their families. They discover the work of Douglas Dimes.

Dimes is within the broad tradition of New



Douglas Dimes



great Goodard-Townsend workshop, and over 100 versions of traditional Windsor chairs. They interpret elegant Boston piecrust tables and classic Philadelphia highboys with flamed finials. Some pieces have deeply hand-carved shells and elegant volutes, or Spanish and ball-and-claw feet. There is a king's ransom of dining and occasional tables, chests, cupboards and servers, all destined to be cherished by future generations. No piece leaves Dimes' Northwood, New Hampshire shop that has not been made and finished to the highest standard possible, and marked with the workshop's signature.

Dimes has a particular fondness for tiger maple, perhaps because it is the quintessential American hardwood. He notes, “Tiger maple is in itself organic decoration. Like a piece of marble, every piece is unique. Since we scrape every piece with antique cabinet scrapers, our tiger maple also has texture and dimension. When finished, it is almost iridescent. People can't resist rubbing it with reverence when they see it.”

Dimes is a polymath, constantly thinking up new projects, new pieces and new lines. He has extended his reach to include traditional English pieces, such as dressers, pot board coffee tables and pub tables, and an imposing, Tudor-style linen-fold bed.

Dimes notes that the internet has changed the way his company does business. While many pieces as still sold through high-end furniture dealers, many sales and custom orders come directly to him through his extensive website.

This workshop is proof-positive that the term “Made in America” still has significance and resonance. Dimes is in the business of making heirlooms. His is the hand of the maker, the hand that will still be remembered when the maker is no longer here.

(To learn more about D.R. Dimes, and the fine pieces they create, check out www.drimes.com.) ♦

England craftsmanship. He is a fifth-generation descendant of a famed Boston silversmith; his great-great-grandfather worked in the classic tradition of Paul Revere. His pieces are in many museum collections. His father, D.R. Dimes, founded the company that bears his name in 1964, creating hand-made interpretations of classic pieces of American furniture. He was a self-taught master craftsman, whose skills and love of American furniture continue to this day through his son.

Genetic? Maybe. D.R. Dimes passed his love of authentic American furniture and skills in woodcrafting to his son, Douglas, the current owner of the business. For over thirty years, he has been studying American furniture, examining its complex construction, deciphering its codes. Dimes does not make copies or reproductions. Rather, he interprets classic pieces of American furniture and makes them relevant for the way we live today. A cupboard becomes an entertainment unit; a pot board morphs into a coffee table.

He trains those who work with him in the painstaking methods used by Colonial craftsmen: fine dovetailing, mortise-and-tenon construction, bentwood seats and deeply incised hand-carving. They create block-front bureaus in the spirit of the



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Douglas Dimes carving a volute

INSIDE/OUT

Art therapy can be an effective and creative means to release, console and restore at Art Serve.

Art therapy can be an effective and creative means to release, console and restore. Penned in this manner, art becomes a powerful form of self-expression that can reveal hidden feelings and emotions and act as a vital medium for communication – a universal language. ArtServe together with sponsors Broward Health and Children Services Council will host (InSIDE)/Out!, Art as Healing Therapy. This unprecedented exhibit by an artist organization will help the viewer see the art image morph into a vital verbal exchange between participant, therapist, artist and viewer.

The core of (InSIDE)/Out!, Art as Healing Therapy focuses on a collaboration between ArtServe members and participants from a host of other organizations such as; Ann Storck Center, Artists with Autism, Cove Center for Recovery, Dan Marino Foundation, Easter Seals Disability Services,



Recuerdos by Adrian Plasencia

Henderson Behavioral Health, Inspirations for Youth and Families, Lauderdale Lakes Alzheimer's Center, PACE Broward, Schott Communities, SOS Children's Villages, Sunset School, United Cerebral Palsy of Broward County, Inc. and Whispering Pines School to name a few. The artwork showcased reflects on the value of the arts and demonstrates how this value transcends into one of the largest segments in our population – individuals living with disabilities.

In addition to the artwork of ArtServe members and the above-mentioned organizations, the gallery is supplemented with artwork from the ArtServe Eco-Art Program. This educational enhancement project serves children living with disabilities at Sunset School. The program highlights the value of the arts in positively shaping the lives of these individuals. The artwork created alongside local artists instructors will be displayed at the opening reception.

Opening night, slated for May 9th 6pm-8pm will truly tug at the heartstrings featuring art work of children, adolescents and adults living with disabilities who are actively involved in art therapy programs together with the work of South Florida artists who recognize the healing effects of their artistic exercise. The opening reception will host a performance by residents of the Ann Stork Center who will perform "No Better Family" from their 12th Annual Expressive Arts Musical Performance. Friday May 10th, ArtServe will play host to several workshops: Understanding & Treating Children With Sexual Behavior Problems presented by Dr. Sheila Rapa, PsyD. from Chrysalis Health. Through the Looking Glass: Art Therapy With Children presented by Joanna Deangelo, LMHC, ATR-BC, CAP. from the Susan B Anthony Recovery Center. Trauma & Mental Health presented by Dr. Charlene Grecsek, EdD, LMHC. from SED-NET, Broward County Public schools. The workshops will also play host to an



Untitled by Sue Bodston



WaxingWaining by Simone Firpo

information exchange session where parents, student, teachers and the general public will be able to learn about the valuable resources available to them and their families. The workshops will start 8:30am and run to 1pm.

In an economic climate that lends itself to cutting funding for arts programs, the premise of this exhibit is to highlight the dire need for the arts. The arts are not limited to a pretty picture on the wall or a beautifully choreographed dance performance, but an infinite and unconditional important field that allows for expression through symbolic communication that in turn leads to positive change and healing! ♦

"EANGER IRVING COUSE ON THE COLUMBIA RIVER" EXPLORES LITTLE-KNOWN WORKS BY A FOUNDING MEMBER OF THE TAOS SOCIETY OF ARTISTS KLICKITAT COUNTY, WASHINGTON

Maryhill Museum of Art will open the special exhibition Eanger Irving Couse on the Columbia River on June 8, 2013 through September 15, 2013.

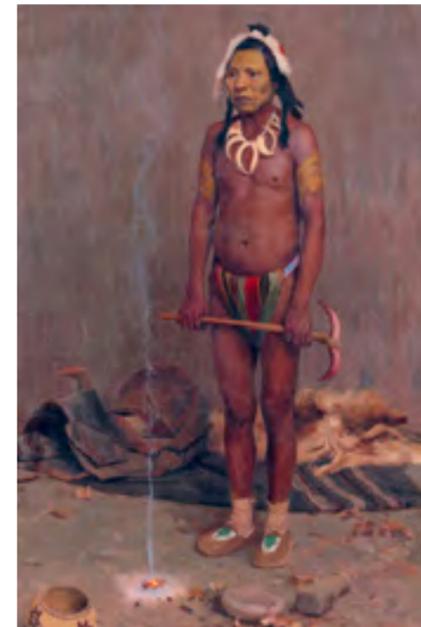
A young artist named Eanger Irving Couse enrolled in Paris' Académie Julian in 1886. The following year, he met Virginia Walker, a native of Oregon who was a student at the nearby Académie Colarossi. After Irving and Virginia married in 1889, they began making plans to visit Virginia's family home, a remote ranch in Klickitat County, Washington, where Couse could paint uniquely American subjects—American Indians.



Eanger Irving Couse, (American, 1866–1936), Indian Model in Studio, Walker Ranch, c. 1892, photographic print, 3" x 4"; Courtesy of the Couse Family Archive, Tucson, AZ.

The couple's dream of visiting the Walker Ranch came true in 1891. While the weather was mild, Couse painted local landscapes, livestock scenes and Klickitat, Rock Creek, Pine Creek and Umatilla Indians; during the winter the couple moved downriver to Portland, Oregon, where Couse held his first solo exhibition, taught painting classes and painted portraits of several prominent citizens.

The Couses returned to France in the fall of 1892. In 1896 they traveled back to the Walker Ranch for a two-year residence. Although Couse painted many regional landscapes and pictures of Indians while living in Washington state, these works remain little known. The Couses ultimately became permanent residents of Taos, New Mexico, where Irving was elected in 1915 as the first president of



Eanger Irving Couse (American 1866–1936), Klickitat Medicine Man, 1898, oil on canvas, 45" x 31"; Courtesy of the Couse Family Archive, Tucson, AZ.



Left: E.I. Couse photograph of a Yakama couple (possibly from Rock Creek or Pine Creek), taken during the early 1890s; Courtesy of the Couse Family Archive, Tucson, AZ. Right: Beaded bag, c. 1880s, 19" x 8" (including fringe; exclusive of handle); Courtesy of the Couse Foundation, Taos, NM. The beaded bag is visible in the Couse photo at left.

family and the Couse Foundation in Taos, the Eiteljorg Museum of American Indians and Western Art in Indianapolis, the Phoenix Art Museum, the Colorado Springs Fine Arts Center Museum, the Albrecht-Kemper Art Museum in St. Joseph,



Umatilla or Yakama, Boys beaded shirt, c. 1880s, leather, glass beads, wool cloth and yellow ochre, 23" x 34"; Courtesy of the Couse Foundation, Taos, NM.

the Taos Society of Artists, a group with which he is now well known.

Eanger Irving Couse on the Columbia River, curated by Maryhill's curator of Art, Dr. Steven L. Grafe, features 20 paintings and several drawings, photos taken locally by the artist, items he collected from regional Indians, and other archival materials. In addition to works owned by Maryhill Museum of Art, the exhibition includes loans from the Couse

Missouri, the Oregon Historical Society, and from private collectors.

This exhibition is made possible with generous sponsorship from The Brim Family, Coburg Grabenhorst, Kate Mills, Puget Sound Energy, Saylor's Old Country Kitchen, Mary Schlick, The Wheelhouse Family, and JD Fulwiler & Co. Insurance. ♦



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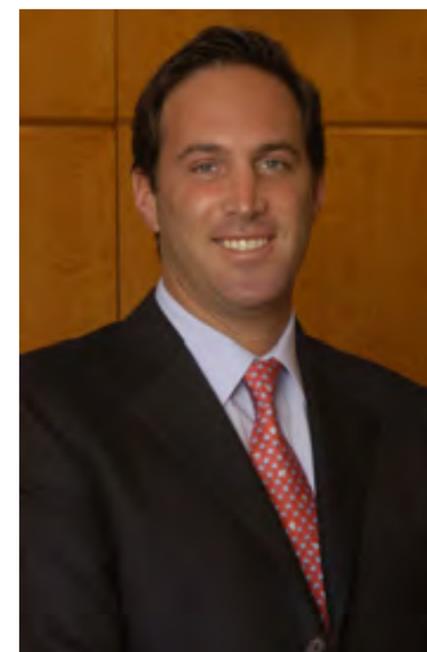
Ever since the first artists painted the first buffalos on the walls of caves, the art world has probably been rife with cheating and chicanery, fraud and forgeries. Hardly a week goes by without news of a major gallery selling fakes, a dealer stealing from the artists, or a museum de-accessioning a beloved piece that has been deemed dubious.

The field of art financing is an especially tricky one, a truly slippery slope. Galleries often support their artists through a variety of informal agreements. Usually, these are productive and satisfactory for all concerned. But occasionally these relationships end in pain, recriminations and lawsuits.

But today, art is Big Business. With pieces selling often in the range of \$100-plus million, skilled financing has become a key element in the market. Financing art requires the highest levels of expertise and fiduciary responsibility.

Medallion Financial Corporation, established seventy years ago, is a publicly traded Nasdaq corporation that initially made its mark in the niche financing of taxi medallions in New York City. Recently, they decided to take on the financing of art. Medallion has been in business for seventy years. Its president, Andrew Murstein, notes: "This is another great niche for Medallion Financial Corp. We have built our business by uncovering areas that banks have not focused on, where we can get above average returns and have minimal risk."

Convinced that their timing was right and that



Andrew Murstein

art financing would prove to be a productive area for Medallion, Murstein lured Shelly Fischer away from Sotheby's in October of 2012. Fisher, who had been at Sotheby's since the late 1980's, is among a handful of experts in what is still a fairly arcane field. Medallion is involved in financing art deals in the region of \$500,000 to \$5 million, for terms of three years. They only finance art that is owned, either by

the artist themselves or galleries or dealers or about to be purchased. They do not lend on consigned art. They use outside appraisers, thus ensuring that the loans they make are fully collateralized. Fischer observes, "The search for unique investment opportunities, a sudden need for funding such as a divorce, debt, or estate taxes, or difficult economic market conditions can lead borrowers to seek financing based upon new or existing art assets."

She notes that the area of art financing has grown rapidly in the last thirty years and has become a genuine growth area for investors. With a constant influx of new international players, from China, Russia and South America, the stage is set for increasing growth in the field. ♦



Shelley Fischer





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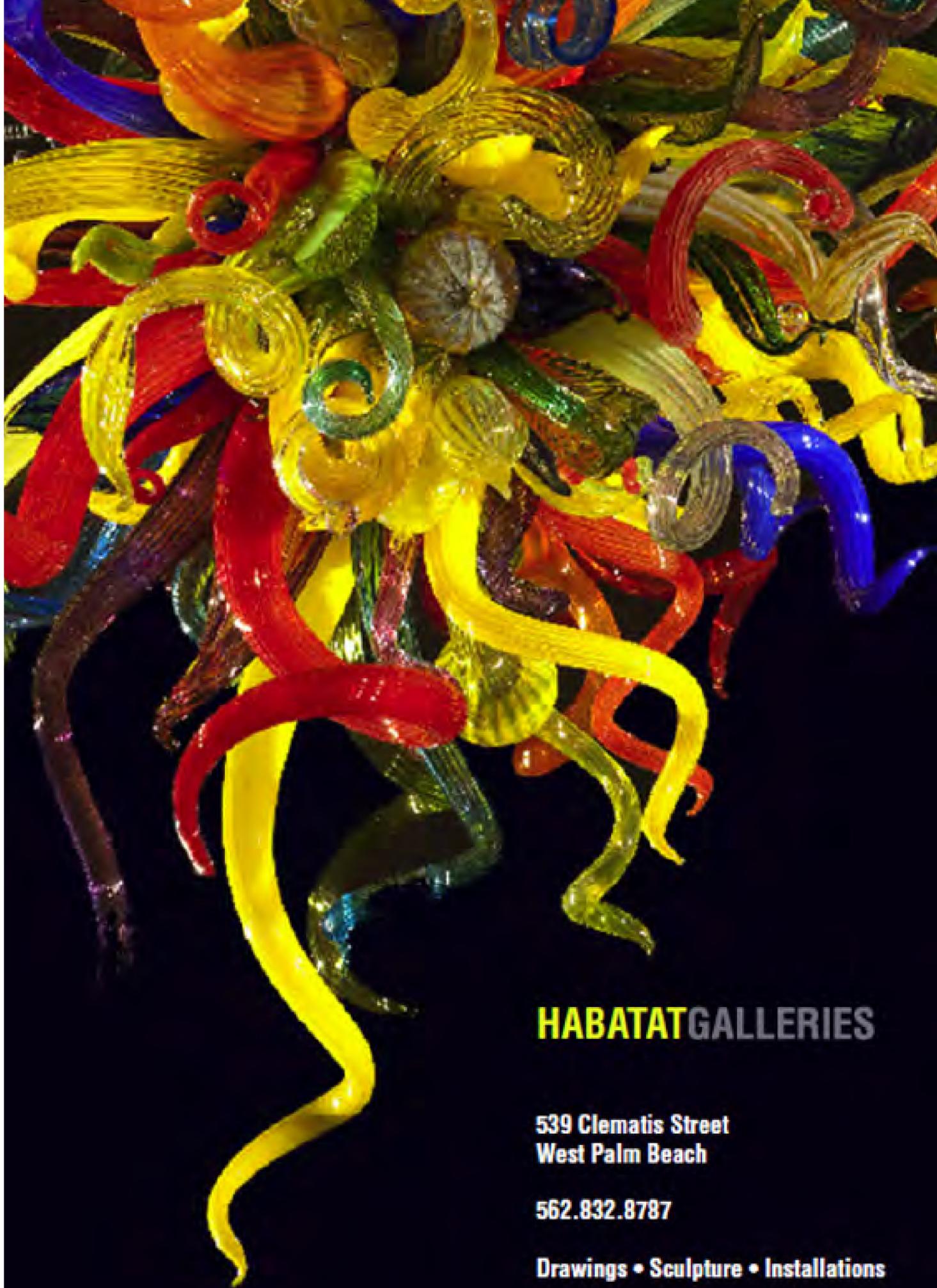
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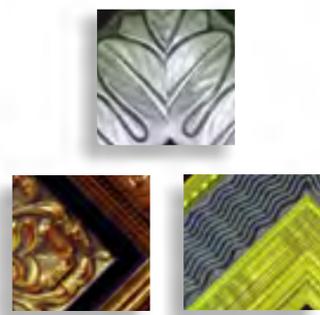


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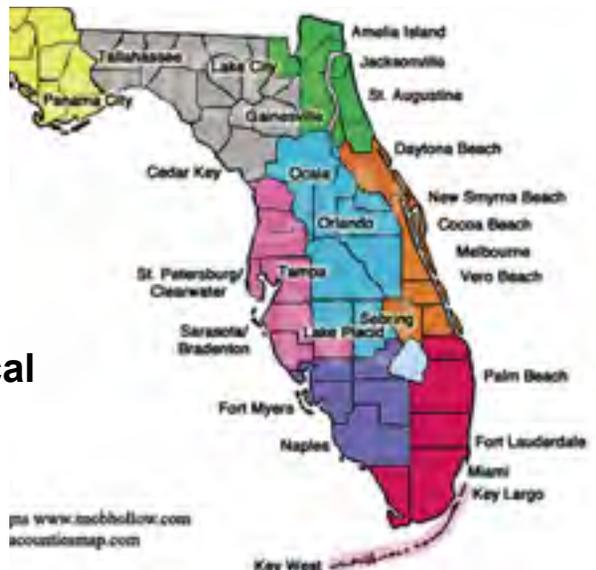
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